BIBLICAL ALLUSIONS IN MARK TWAIN'S LONG NARRATIVES

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PREFACE

My interest in the Bible as a literary influence was first aroused by English 543, in which we studied the King James Version of the Bible and its influence on writers of the seventeenth century. I soon realized that this influence did not stop with that century, but had continued through the years. While enrolled in English 583, I became interested in the Biblical parallels in Mark Twain's The Mysterious Stranger and wrote a term paper on the subject. After Dr. Clinton C. Keeler, the instructor of the course, suggested that the topic might be developed for a thesis, I decided to study other works by Twain to ascertain if this Biblical influence was characteristic.

I wish to express my gratitude to Dr. Keeler and Dr. Mary Rohrberger for their valuable guidance in the preparation of this paper. I am also indebted to the library staff of Oklahoma State University for their assistance in locating materials and obtaining books through inter-library loan.

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CHAPTER I

INTRODUCTION

Mark Twain was paradoxical in many ways. Among the paradoxes of his life were his religious temperament and moral constitution[1] together with his renouncement of Christianity and religious practices. He was not a religious writer; yet the Bible probably influenced his writings more than any other book.[2] Somewhat paradoxical also is the fact that no extensive study has been made of Mark Twain's use of Biblical allusions[3] although his early Calvinistic environment and religious beliefs have been discussed at length.[4]

No attempt will be made here to set forth Mark Twain's religious beliefs, but a discussion of his knowledge of and attitude toward the Bible is helpful in understanding his use of it in his narratives. His schooling in the Bible no doubt began at an early age. His mother was a Presbyterian, and as a young boy he attended the Presbyterian and occasionally the Methodist Sunday schools in Hannibal. Later in life in a letter to a librarian concerning the banishment of Huckleberry Finn and Tom Sawyer, Twain wrote that he was compelled to read the Bible through before he was fifteen years old.[5]

His knowledge of the Scriptures was greatly increased during his visit to the Holy Land with the other passengers

of the Quaker City in what Minnie Brashear calls his second period of Bible study.[6] Along with his other possessions for the trip, he packed a Bible bought in Constantinople, and by the time he reached the ship again at Jaffa, it was well worn.[7] His notebook and his account of the trip in The Innocents Abroad demonstrate a considerable Scriptural knowledge.

While reporting for the Alta California, he went through the American Bible Society plant and wrote a quite sympathetic story:

> Their highest price [sic] Bible, a splendid affair, in morocco, on exquisite paper, beautiful letter press and gilt edges, is sold at $14--worth $40 if anybody else published it. And they will sell you a complete Bible, well bound in sheep, for forty-five cents. Therefore, why need men be ignorant of the Word?[8]

Just when Mark Twain began doubting the truth of the Bible is not known, but the doubts developed through the years into a passionate rejection of the divine inspiration of the Bible, the divinity of Christ, special providences, and the traditional ideas of heaven and hell. The seeds of his mature thought concerning the Bible, Foner believes, were implanted by the "underlying currents of liberal and unorthodox doctrine which reached him from his father, his uncle, his brother, and even his mother."[9] In a letter to Howells on August 22, 1887, Twain wrote that he wondered how people could say that the Bible meant the same to them at fifty as it did in former years. He felt that nothing remained the same. Just as a childhood home has shrunk when one returns,

so does the Bible shrink "under the disillusioning corrected angle."[10]

During the early years of his marriage he attempted to observe Christian worship, probably more from love for his wife than any pious reasons, and he consented to family prayers in their home, grace before meals, and a chapter read from the Bible each morning. According to Paine, Twain could accept the prayer and blessing, but he soon rejected the reading of the Bible as a guide to spiritual salvation. To him the Bible was absurd, "a mass of fables and traditions," and he said to his wife:

> "Livy, you may keep this up if you want to, but I must ask you to excuse me from it. It is making me a hypocrite. I don't believe in this Bible. It contradicts my reason. I can't sit here and listen to it, letting you believe that I regard it, as you do, in the light of gospel, the work of God."[11]

In a similar confession to his ministerial friend, Joe Twichell, during their tramp through the Black Forest, Twain said:

> "I don't believe one word of your Bible was inspired by God any more than any other book. I believe it is entirely the work of man from beginning to end--atonement and all. The problem of life and death and eternity and the true conception of God is a bigger thing than is contained in that book."[12]

This disbelief in divine inspiration is reasserted in a statement of his religious beliefs quoted by Paine.[13]

Mark Twain believed that the Bible was not only written by man but was also inaccurate in its portrayal of God. In an article on the human idea of God he wrote:

> To trust the God of the Bible is to trust an

> irascible, vindictive, fierce and ever fickle and changeful master; to trust the true God is to trust a Being who has uttered no promises, but whose beneficent, exact and changeless ordering of the machinery of his colossal universe is proof that he is at least steadfast to his purposes. . . .[14]

In his notebook he wrote that it was against the law of the true God for the shadow to go back on His dial or for the sun to stand still to "accommodate a worm out on a raid against other worms."[15] Instead:

> His real character is written in plain words in His real Bible, which is Nature and her history; we read it every day, and we could understand it and trust in it if we could burn the spurious one and dig the remains of our insignificant reasoning faculties out of the grave where that and other man-made Bibles have buried them for 2000 years and more.[16]

All Bibles, Twain thought, manifest a poverty in invention: "Each of them borrows from the other, confiscates old stage properties, puts them forth as fresh and new inspirations from on high."[17] Thus the Christians borrowed the Golden Rule from Confucius and the Deluge from Babylon. The Immaculate Conception is not original either but was used earlier by the Egyptians, Hindus, and Greeks. In Roughing It he states that the Mormon Bible is plagiarized from the Christian Bible.

Although he was not a Biblical scholar, Twain was well read in the Bible. He apparently believed in a God and some of the morals of Christianity, but not in the Bible as the divine word of God or even as accurate history. To him the Bible was not "profitable for doctrine, for reproof, for correction, for instruction in righteousness,"[18] but rather

as a tool of literary resource for style, humor, irony, satire, and figurative language.

The influence of the King James Version of the Bible on Mark Twain's literary method is noted by Mr. Paine as being a benefit from his intensive study during his trip through Palestine.[19] Certainly there is much of the same simplicity and beauty in Twain's writing. Gladys Bellamy notes his stylistic manner of "linking nouns or adjectives into a chain, with the conjunction never omitted, thus producing long rhythms,"[20] which are markedly Biblical. An illustration of this appears in Huckleberry Finn when he is describing the Pokeville revival:

> The people woke up more and more and sung louder and louder; and towards the end some begun to groan and some begun to shout. Then the preacher begun to preach and begun in earnest, too; and went weaving first to one side of the platform and then the other, and then a-leaning down over the front of it with his arms and his body going all the time, and shouting his words out with all his might; and every now and then he would hold up his Bible and spread it open and kind of pass it around this way and that, shouting, "It's the brazen serpent in the wilderness! Look upon it and live!" And people would shout out, "Glory!--A-a-men!" And so he went on, and the people groaning and crying and saying amen. . . .[21]

In some passages specific words reflect the Biblical style. Thus in The Innocents Abroad he writes:

> . . . if you are worn out and must sleep, you must sit up and do it in naps, with cramped legs and in a torturing misery that leaves you withered and lifeless the next day--for behold, they have not the culmination of all charity and human kindness, a sleeping car, in all France.[22]

Upon discovering that jewelers in France are compelled by the government to stamp their articles denoting whether they are

gold or imitation, he exclaimed: "Verily, a wonderful land is France!"[23]

This thesis has been limited to a study of the manner in which the Biblical allusions are used and are related to Mark Twain's style and the theme of the individual works. Since he was a prolific writer, the scope has been narrowed to representative works of period and style of his long narratives. Nonfiction works include: The Innocents Abroad, A Tramp Abroad, Roughing It, and Life on the Mississippi. The works of fiction examined are (1) the lesser works--The Prince and the Pauper, Pudd'nhead Wilson, "The Man That Corrupted Hadleyburg," and Personal Recollections of Joan of Arc;[24] and (2) the major works--The Adventures of Tom Sawyer, A Connecticut Yankee in King Arthur's Court, Adventures of Huckleberry Finn, and The Mysterious Stranger.

An attempt has been made to discuss the allusions in each work according to their use (1) as figurative language, (2) as simple humor, or (3) as satire. These are broad areas and of a necessity there is some overlapping. At times a given allusion falls within two or even all three of these categories. It is then classified according to what seems to be the most outstanding characteristic.

Figurative language has been defined as:

> Intentional departure from the normal order, construction, or meaning of words in order to gain strength and freshness of expression, to create a pictorial effect, to describe by analogy, or to discover and illustrate similarities in otherwise dissimilar things.[25]

There are two classes of figures of speech: tropes, "literally meaning 'turns,' in which the words in the figure undergo a decided change in meaning," and "figures of thought, in which the words retain their literal meaning but their rhetorical pattern is changed."[26] The former type is particularly used by Twain. Gladys Bellamy states: "Among rhetorical ornaments, Mark Twain had an especial love for the metaphor and the simile, both of which he made strikingly vivid."[27] She also notes his unusual figures. In this study emphasis will not be on the technical aspects of Mark Twain's figurative language. Rather, interest will be focused primarily on his use of the Bible as the source for the figures and on the effect gained thereby.

The second usage to be examined is Mark Twain's Biblical allusions for simple humor. The term "simple humor" is employed for Biblical allusions that are used primarily for humor, as distinguished from humor blended with other elements, such as satire. The admitted complexity of what makes something humorous is not of concern here. Numerous books and articles have been written about Twain's humor, and most emphasize the use of a "dead pan expression," which is related to the folk tale. Twain himself explains this type of humor in "How to Tell a Story." The humorous story, according to Twain, depends upon the manner it is told rather than upon the content of the story. The basis is to "string incongruities and absurdities together in a wandering and sometimes purposeless way, and seem innocently unaware that they are absurd-

ities" (XXII, 11). Two other features are the slurring of the point and the pause. A fourth characteristic is "the dropping of a studied remark apparently without knowing it, as if one were thinking aloud" (XXII, 11). One of the best examples of these principles in Mark Twain's own work is Jim Blaine's story of his grandfather's ram in Roughing It, and these same principles are often applied in his humorous Biblical allusions.

The third usage, Biblical allusions for satire, is perhaps the most prominent of the three. Over thirty years ago Van Wyck Brooks wrote an article in which he stated that Mark Twain's "satirical gestures remained mere passes in the air."[28] This opinion of his works has gradually changed, and the effectiveness of his satire is recognized by most critics today. Satire, especially Mark Twain's, often blends humor and wit with the critical attitude. Toward the end of his life Twain's satire, including that using Biblical allusions or parallels, ceased to be of this Horatian type and became Juvenalian, or angry and bitter. Satiric methods include irony, burlesque, parody, sarcasm, invective, and innuendo, all of which are used by Twain in connection with allusions to the Bible.[29]

NOTES

[1]Edward Wagenknecht, Mark Twain: The Man and His Work (rev. ed., Norman, Okla., 1961), p. 180.

[2]Ibid., p. 62.

[3]A few isolated Biblical references are discussed in Gladys Carmen Bellamy, Mark Twain as a Literary Artist (Norman, Okla., 1950), and Pascal Covici, Jr., Mark Twain's Humor: The Image of a World (Dallas, 1962).

[4]See, e.g. Albert Bigelow Paine, Mark Twain: A Biography (New York, 1912), III, 1581-1585; Alexander E. Jones, "Mark Twain and Religion" (unpub. Ph.D. dissertation, University of Minnesota, 1950); and Wagenknecht, pp. 174-201.

[5]Paine, Biography, III, 1281.

[6]Minnie M. Brashear, Mark Twain: Son of Missouri (Chapel Hill, N. C., 1934), p. 208.

[7]Paine, Biography, I, 338.

[8]Wagenknecht, p. 175.

[9]Philip S. Foner, Mark Twain: Social Critic (New York, 1958), p. 129.

[10]Henry Nash Smith and William M. Gibson, eds., Mark Twain--Howells Letters (Cambridge, Mass., 1960), I, 596.

[11]Paine, Biography, I, 411.

[12]Ibid., II, 631.

[13]Ibid., III, 1583.

[14]Ibid., I, 412-413.

[15]Samuel L. Clemens, Mark Twain's Notebook, ed. Albert Bigelow Paine (New York, 1935), p. 362.

[16]Ibid.

[17]Paine, Biography, III, 1354-1355.

[18]II Tim. 3:16 (K. J. V.). All subsequent references to the King James Version of the Bible will appear parenthetically in the text.

[19]Paine, Biography, I, 338.

[20]Bellamy, p. 106.

[21]Samuel L. Clemens, Adventures of Huckleberry Finn, The Portable Mark Twain, ed. Bernard DeVoto (New York, 1946), p. 357. Subsequent references to Adventures of Huckleberry Finn (abbreviated HF) will appear parenthetically in the text.

[22]Samuel L. Clemens, The Writings of Mark Twain (Author's National Ed., New York, 1899-1917), I, 152. Subsequent references to Mark Twain's works in this edition will be cited parenthetically in the text according to volume and page.

[23]Ibid., p. 158.

[24]Joan of Arc is biographical and could be classified as non-fiction. However, since portions of the book are fiction and since it differs greatly from the other works of non-fiction discussed, it is classified as fiction in this study. This classification is also used by Gladys Bellamy.

[25]William Flint Thrall, Addison Hibbard, and C. Hugh Holman, A Handbook to Literature (rev. ed., New York, 1960), p. 202.

[26]Ibid.

[27]Bellamy, p. 251.

[28]Van Wyck Brooks, "Mark Twain's Satire," Dial, LXVII (April, 1920), 443.

[29]This discussion of satire is based upon Thrall, Hibbard, and Holman, pp. 436-438.

CHAPTER II

BIBLICAL ALLUSIONS IN WORKS OF NONFICTION

The Innocents Abroad, Mark Twain's first long narrative, published in 1869, contains more Biblical allusions than any of his other works. Of course many of the allusions in the two-volume travel book are naturally a result of his account of visiting the Holy Land and other Scriptural sites. He gives careful and thorough documentation in the matter of Biblical references, according to Albert Paine, by his setting down no less than twenty pages in his notebook of references with specifications as to chapter and verse.[1] Thus, when Twain visits Mars Hill at Athens he mentions only briefly that this is where the ancient Areopagus sat, but does quote the Biblical account given in the seventeenth chapter of Acts, in which St. Paul defines his position (II, 69).

Much of the explanation which Twain makes when visiting Biblical sites is to enlighten his readers. But there is also the feeling that some of the explanation is given because it is traditional in an account of a visit to the Holy Land. Twain relates in detail the story of Paul's conversion near Damascus and the subsequent events, one of which is Paul's stay at the home of Judas (II, 206-7). He is careful to explain that this Judas is not the disciple who sold the

Master for thirty pieces of silver. He continues: "I have given, in the above paragraphs, some more information for people who will not read Bible history until they are defrauded into it by some such method as this" (II, 208). After telling how Naaman boasted extravagantly about the Abana and Pharpor Rivers of Damascus, a story found in the fifth chapter of II Kings, he explains the story for some of his readers who "have forgotten who Naaman was, long ago" (II, 210).

In Damascus he also sees the street called Straight, which is "straighter than a corkscrew, but not as straight as a rainbow" (II, 208). To Mark Twain, St. Luke's comment about the "street which is called Straight" rather than "the street which is Straight" is wonderful irony and the "only facetious remark in the Bible" (II, 208). Twain visits the home of Ananias and the place where the disciples let Paul down over the wall because "he preached Christ so fearlessly in Damascus that the people sought to kill him, just as they would to-day for the same offense, and he had to escape and flee to Jerusalem" (II, 209).

Other Biblical sites were visited, such as Shechem, Shunem, the place where Gideon camped, the tomb of Joseph, and the city from which came the Samaritan woman who conversed with Christ at Jacob's Well, and the Biblical history of each is briefly given. At other locations, however, a Biblical reference may not be given, or the Biblical account is given in such a manner as to reflect Mark Twain's personal opinion.

When he visits the ancient city of Jezreel, he tells the story of Ahab and Jezebel's taking the vineyard of Naboth, the prophet Elijah's foretelling of their destruction, and the fulfilling of the prophecy. He emphasizes how Jehu, King of Israel, kills the orphan sons of Ahab, forty-two brothers of the king, and the priests and worshippers of Baal. Twain follows the Biblical account in the ninth and tenth chapters of II Kings closely, but gives it a satirical overtone by adding such phrases as Jehu "rested from his labors" after killing the "orphan sons." When the worshippers of Baal "were all shut up where they could not defend themselves," Jehu has them all killed. "Then Jehu, the good missionary, rested from his labors once more" (II, 315).

On another occasion his criticism of Biblical characters descends to invective. In Tangier he records seeing the spot where in ancient times a monument had stood bearing this inscription: "WE ARE THE CANAANITES. WE ARE THEY that have been driven out of the land of Canaan by the Jewish robber, Joshua" (I, 117). That the people of Canaan were driven out of their land is Scriptural. The Biblical account, however, presents Joshua, the Israelite leader, and the other Israelites rightfully possessing the land which God has given to them (Josh. 1:2,11). Thus, Twain's inscription is definitely satiric.

When Mark Twain visits Smyrna and Ephesus, he alludes to their being the location of two of the seven churches spoken of in Revelation. But in addition he gives his interpretation

of the Scripture about them and ridicules the prevalent ideas concerning prophecy. He comments that the prophecies concerning Ephesus and Smyrna[2] were distinctly leveled at the "churches of Ephesus, Smyrna, etc. and yet the pilgrims invariably make them refer to the cities instead" (II, 143). He concludes: "Thick-headed commentators upon the Bible, and stupid preachers and teachers, work more damage to religion than sensible, cool-brained clergymen can fight away again, toil as they may" (II, 145). Here there is no indication of contempt for the Bible, only for those who he feels wrongly interpret it. This contempt is shown again when he visits the "Seven Churches." Once more he argues with the pilgrims that the word "church" as used in Revelation means a group of people rather than a building as they now believe. Humorously, he feels he has retribution when the accepted site is discovered to be in the city rather than at the location where they first thought it to be (II, 150).

Another disagreement with part of the pilgrims' interpretation of a divine law occurs when the entire group is forced to ride their weary horses for long hours to make a three days' journey to Damascus in two days because three of the pilgrims refused to travel on Sunday. Mark Twain comments: "We were all perfectly willing to keep the Sabbath day, but there are times when to keep the letter of a sacred law whose spirit is righteous, becomes a sin" and thus these pilgrims "were willing to commit a sin against the spirit of religious law in order that they might preserve the letter of

it" (II, 193). One is reminded of Christ's position as he berated the Pharisees for condemning the disciples for plucking heads of grain to eat on the Sabbath.

Aside from the many Scriptural references in The Innocents Abroad to locations which Mark Twain tours, there are many Biblical allusions woven into the text for figurative embellishment, for humor, and for satire. Upon seeing the Turkish women in their flowing robes and snowy veils, he uses the striking simile:

> . . . they look as the shrouded dead must have looked when they walked forth from their graves amid the storms and the thunders and earthquakes that burst upon Calvary that awful night of the Crucifixion. (II, 1-2)

As the passengers aboard the Quaker City sailed from New York to the Azores Islands, they gained enough time each day that the moon appeared to them in the same location each night. Twain remarks: "It was becoming an old moon to the friends we had left behind us but to us Joshuas it stood still in the same place" (I, 78). The apt metaphor used here compares the pilgrims to Joshua, for whom, as recorded in Joshua 10:13, the sun and moon stood still to allow the Israelites sufficient time to destroy their enemies.

In one brief metaphor of humorous invective, he compares Balaam's ass with an American in France who is talking loudly and coarsely at dinner: "He did not mention that he was a lineal descendant of Balaam's ass; but everybody knew that without his telling it" (I, 142). Twain is ridiculing the American, and he accomplishes his purpose. The Biblical

account in the twenty-second chapter of Numbers tells of the Lord opening the mouth of Balaam's ass so that she could talk. Thus, not only does the allusion to Balaam add humor by the Biblical flavor in calling the American an ass, but there is a definite point of correspondence.

Another instance of humorous ridicule in which Twain makes use of Scripture is his reference to the Arabs refusing to do anything without pay with a phrase from Isaiah 55:1. "How it must have surprised these people," he quips, "to hear the way of salvation offered to them 'without money and without price'" (II, 290).

Minnie Brashear has noted that Mark Twain often takes "advantage of familiar Biblical ideas for their imagery."[3] Several examples of this is seen in The Innocents Abroad. When he sees the lamp in the baptistery in Pisa which had suggested the pendulum to Galileo, Twain calls it "the old original patriarchal Pendulum--the Abraham Pendulum of the world" (I, 320). At another time he refers to an Arab guard as "King Solomon-in-all-his-glory" (II, 277). To indicate ancient methods of work used in the Azores, he writes: "Oxen tread the wheat from the ear, after the fashion prevalent in the time of Methuselah" (I, 87).[4] A reference is made to the sealed book which, although not explicitly stated as such, surely alludes to the book with seven seals mentioned in the fifth chapter of Revelation. The phrase is used after a long list near the end of The Innocents Abroad of things he will not include in the book:

> I shall not speak a word of any of these things, or write a line. They shall be as a sealed book. I do not know what a sealed book is, because I never saw one, but a sealed book is the expression to use in this connection, because it is popular. (II, 422)

In some of his casual references Twain uses Biblical material merely for description or for illustration of a particular scene. At two scenic spots Twain compares their beauty to the New Jerusalem described by John in the twenty-first chapter of Revelation. When he views Athens in the moonlight, he remarks: "The prophet that thought the splendors of the New Jerusalem were revealed to him, surely saw this instead" (II, 67). The garden of Count Pallavicini, near Genoa, is described as ". . . the faintest, softest, richest picture that ever graced the dream of a dying Saint since John saw the New Jerusalem glimmering above the clouds of Heaven" (II, 285). Twain fells the overshadowing majesty of the ancient Sphinx reveals ". . . to one something of what he shall feel when he shall stand at last in the awful presence of God" (II, 418). The great "numbers of maimed, malformed, and diseased humanity" that gathered around the holy places of Jerusalem to beg money from the tourists lead him to suppose ". . . that the ancient days had come again, and that the angel of the Lord was expected to descend at any moment to stir the waters of Bethesda" (II, 329). The latter refers to the account given in the fifth chapter of John:

> In these /five porches of the pool/ lay a great multitude of impotent folk of blind, halt, withered, waiting for the moving of the water.
>
> For an angel went down at a certain season into

> the pool, and troubled the water: whosoever then first after the troubling of the water stepped in was made whole of whatsoever disease he had. (John 5:3-4)

Other scenes remind him of what he considers to be Biblical phrases that are appropriately stated. In describing the view as the Quaker City entered the Straits of Gibraltar he likens "the tall yellow-splotched hills of Africa . . . with their bases veiled in a blue haze and their summits swathed in clouds" to the "Scripture which says that 'clouds and darkness are over the land'" (I, 97).[5] Accordingly, the shadeless and water-scarce Syria reminds him of the prophet Isaiah's phrase "As the shadow of a great rock in a weary land" (Isa. 32:2). Twain feels: "Nothing in the Bible is more beautiful than that, and surely there is no place we have wandered to that is able to give it such touching expression as this blistering, naked, treeless land" (II, 234).

As Twain studied his Bible and toured the Holy Land, which had changed little since Biblical times, Scriptural phrases became meaningful to him. For example, as he sees a wild Arab in charge of a camel train rush up to kiss his guide, instantly the "kiss of welcome" as used in the Bible becomes significant to him, and it seems reasonable now that this term could be used in relation to men. Thus, Twain remarks: "Every day, now, old Scriptural phrases that never possessed any significance for me before take to themselves a meaning" (II, 311).

Sometimes he uses Scriptural allusions solely for the

sake of humor. After Dan, the ship's surgeon, and Mark Twain have been sold a poor quality of gloves by a young woman with flattering words, Twain comments: "We had entertained an angel unawares, but we did not take her in. She did that for us" (I, 111). The sentence begins with a distinct Biblical reminiscence of Hebrews 13:2, "Be not forgetful to entertain strangers: for thereby some have entertained angels unawares," and ends with a colloquial phraselogy that produces a startling juxtaposition characteristic of Twain's deadpan expression. Another humorous passage using this same type of incongruity follows the fumigating of the Quaker City passengers at Bellagio:

> I trust I am a humble and consistent Christian. I try to do what is right. I know it is my duty to "pray for them that despitefully use me"; and therefore, hard as it is, I shall still try to pray for these fumigating, macaroni-stuffing organ-grinders. (I, 257)

Still other allusions for pure fun follow. While visiting the vault containing the bones of the deceased brothers of the Capuchin Convent, he notes that the bones are often grouped according to kind, legs, skulls, ribs, etc., rather than complete skeltons and consequently "there would be stirring times here for awhile if the last trump should blow" (II, 10). This idea is derived from such Biblical passages as I Corinthians 15:52 and I Thessalonians 4:16, which tell of the sounding of the last trump or trumpet and the dead in Christ rising to meet Him in the air. Other humorous examples include Twain's thinking he would as soon be cheerful "in Abraham's bosom as in the palace of an Emperor"

(II, 131), and the possibility of the mysterious oyster shells being deposited by Noah's family while aboard the ark. These veins of oyster shells were discovered in a hill in Smyrna, and among other theories advanced and rejected of how they got there Mark Twain gives this: "It is possible that this hill is Mount Ararat, and that Noah's Ark rested here, and he ate oysters and threw the shells overboard" (II, 152). This theory too is discarded by Twain since the oysters are in three layers with solid earth between. Also, the eight members of Noah's family could not possibly have eaten that many oysters in the few months they were there.

Twain uses comic hyperbole referring to the chariot and horses of fire that took the prophet Elijah up by a whirlwind into heaven[6] to explain why Civita Vecchа, an Italian city with terribly hot weather, had no patron saint. He supposes that ". . . no saint but the one that went up in the chariot of fire could stand the climate (I, 337). The height of Twain's humor of incongruity is represented in a lengthy burlesque entitled "The Legend of the Seven Sleepers." Ostensibly it is the legend about seven young Christian men of Ephesus who decide to travel because of the persecution of the king. In Twain's version they take with them some bottles of liquors that stood near the grocer's window, but leave them in a cave in the Mount of Prion where they sleep. On their return to Ephesus five years later, they again visit the cave and drink the liquor they had left. They fall asleep, and when they awake they journey on to Ephesus only

to find that everything is greatly changed. They finally discover that they have slept for two centuries, and because their homes are desolate and their friends dead, they lie down and die. Twain is ridiculing the legends concerning the Scriptural sites which the pilgrims visited.[7] As though to make sure that the reader understands he is making fun of the "holy legends," he ends with: "Such is the story of the Seven Sleepers (with slight variations), and I know it is true, because I have seen the cave myself" (II, 168).

The most outstanding characteristic, however, is the incongruous mixture of styles and wording in the legend. Most of the legend is written in Biblical phraseology, with echoes of the Parable of the Prodigal Son, the exodus from Egypt, Adam and Eve in the garden, and other Biblical stories. In addition the legend is sprinkled generously with "and's" in the style of the King James Version of the Bible. The subject matter of the legend, worded in such manner, makes it ridiculous:

> They only took certain moneys which their parents had, and garments that belonged unto their friends, whereby they might remember them when far away; and they took also the dog Ketmehr, which was the property of their neighbor Malchus, because the beast did run his head into a noose which one of the young men was carrying carelessly, and they had not time to release him; and they took also certain chickens that seemed lonely in the neighboring coops, and likewise some bottles of curious liquors that stood near the grocer's window; and then they departed from the city. (II, 163)

Among such Biblical phrases are colloquial expressions like the following: "And each of the seven lifted up his voice and said, "It is a whiz" (II, 164), and "Behold, the jig is up--

let us die" (II, 167).

But in the humor and fun a brief glimpse is seen of the future embittered Mark Twain. In a different vein from the previous passage, Twain uses a Scriptural phrase from Philippians 4:7 to emphasize, as Miss Bellamy points out, the reversal of the expected moral order of the world.[8] While traveling in Italy he notes:

> We were in the heart and home of priest-craft--of a happy cheerful, contented ignorance, superstition, degradation, poverty, indolence, and everlasting unaspiring worthlessness. . . . They were not respectable people--they were not worthy people--they were not learned and wise and brilliant people--but in their breasts, all their stupid lives long, resteth a peace that passeth understanding! (I, 268-269)

One is reminded of Twain's revision of typical Sunday school tales. These people do not have Christian morals or other seemingly important virtues; yet they have a peace that is lacking in the lives of many who do possess these virtues. Twain here is not merely saying "Ignorance is bliss," but he is asking "Why?"

Although the above passage and the ones about Joshua and Jehu are satirical, most of Twain's Biblical allusions in The Innocents Abroad are rather matter of fact, and the disbelief and the use of Scripture for irony and satire that pervades his later works is notably lacking. The book abounds with explanatory references, particularly in his visits to Biblical places. Mark Twain, however, did not visit these sites with the usual reverence of most tourists, and he consistently ridicules the pilgrims for doing so. It is not in these

explanatory allusions but in the short metaphors, the hyperboles, and the humorous passages that he is at his best. He seems so steeped in the Bible that the Biblical phrases naturally become a part of his writing.

2

A Tramp Abroad, Mark Twain's second book about foreign travels, which was published in 1880, is thought by most critics to lack the freshness and sparkle of The Innocents Abroad except for brief passages, such as "Jim Baker's Blue-jay Yarn" and the search in the dark for the lost sock. The number of Biblical allusions is greatly reduced. One main reason for this is that although Twain revisited several places of his first tour he did not return to the Holy Land, for which he had no particular love. In addition, the book has neither lengthy Biblical allusions, excluding one rather long discussion of resting on Sunday, nor "multivalent" ones. Instead they are light and generally humorous.

Several times in A Tramp Abroad Twain uses a casual reference to Scriptural passages or characters. He alludes to Adam, one of his most frequently mentioned Biblical characters, to represent somewhat humorously the beginning of man in the statement: "My anger grew to a frenzy. I finally did what all persons before me have done, clear back to Adam,--resolved to throw something" (III, 112). He refers to the patriarch Abraham similarly in a hyperbole to designate antiquity after noticing a piece of rope used as a part of

the harness on a wagon loaded with beer in Munich and the rope on cabs in Heidelberg, ". . . not new rope, but rope that had been in use since Abraham's time" (IV, 27).

Along with such stock allusions Twain mentions Biblical events for analogies. In a footnote concerning the death of Lord Douglas on the Matterhorn, he notes that his remains have never been found, and thus "The secret of his sepulture, like that of Moses, must remain a mystery always" (IV, 100). A second analogy is a reference to a mosaic in St. Mark's Cathedral as "illustrative of the command to 'multiply and replenish the earth'" (IV, 27), which is the command given by God to Adam and Eve in Genesis 1:28. Just why Twain uses this comparison is not clear, but he may be comparing cherubim to children. Another analogy is the contrast Twain makes in the appendix "The Awful German Language" between the bewildered German student hunting for simplicity of rules but finding none and the securing of a resting place for Noah's Ark mentioned in Genesis 8:4. "He runs his eye down and finds that there are more exceptions to the rule than instances of it. So overboard he goes again, to hunt for another Ararat and find another quicksand" (IV, 290).

On two other occasions Twain turns to anecdotes with a Biblical basis for illustrations, both of which are humorous, yet satirical, and center around Adam and Eve. In an appendix entitled "Heidelberg Castle," Twain ridicules the guides and worshippers of ancient sites much as he did in The Innocents Abroad.

> Within a hundred years after Adam left Eden, the guide probably gave the usual general flourish with his hand and said: "Place where the animals were named, ladies and gentlemen; place where the tree of forbidden fruit stood; exact spot where Adam and Eve first met; and here, ladies and gentlemen, adorned and hallowed by the names and addresses of three generations of tourists we have the crumbling remains of Cain's altar,--fine old ruin!" Then no doubt, he taxed them a shekel apiece and let them go. (IV, 270)

In the other anecdote Twain says the hero's role in children's play is obtained by the smartest boy. He tells about a seven-year-old preacher's son who once selected a most outstanding part. The boy had been stopped by his father from impersonating such people as a steamboat captain and a general of an army on Sunday. On a later Sunday when checking to see what the children were doing, the father saw one of his daughters nibble at a cap and pass it to the other daughter saying "Eat of this fruit, for it is good." He realized they were playing the expulsion from the Garden of Eden. He was comforted, however, by the thought that at least for once Jimmy, the son, was not playing either leading role. This comfort was short lived when he discovered Jimmy standing imposingly in a corner with a frown on his face, very evidently impersonating God. To Mark Twain, Jimmy had had a sublime idea. Twain later used a comparable one in The Mysterious Stranger.

In still another anecdote Twain uses a play on religious words for humor. He tells of being lost in Geneva and hunting for his hotel:

Finally I found a street which looked somewhat familiar,

> and said to myself, "Now I am at home, I judge." But I was wrong; this was "Hell street." Presently I found another place which had a familiar look, and said to myself, "Now I am at home, sure." It was another error. This was "Purgatory street." After a little I said, "Now I've got the right place, anyway.....no, this is "Paradise street"' I'm further from home than I was in the beginning." Those were queer names--Calvin was the author of them, likely. "Hell" and "Purgatory" fitted those two streets like a glove, but the "Paradise" appeared to be sarcastic. (IV, 227-228)

A similar play on words is used in a humorous quip about the milk used for coffee in Europe. He says it is "what the French call 'Christian' milk,--milk which has been baptized" (IV, 259).

Mark Twain grows serious, however, in his discussion of the fourth commandment, "Remember the sabbath day, to keep it holy" (Ex. 20:8). In The Innocents Abroad he had objected to riding the horses so long and hard on Saturday because three pilgrims would not travel on Sunday. Here, traveling on his own, he goes to Baden-Baden on Sunday. He then satirically compares Sundays as he has known them to those in Germany: "Sunday is the great day on the continent,--the free day, the happy day. One can break the Sabbath in a hundred ways without committing any sin" (III, 236). Twain feels that the Germans interpreted the word "rest" to mean rest only the tired part by whatever means one thought best. He reasons:

> . . . if it is wrong for the printer to work at his trade on Sunday it must be equally wrong for the preacher to work at his, since the commandment has made no exception in his favor. . . .
>
> The Germans remember the Sabbath day to keep it holy, by abstaining from work, as commanded; we keep it holy by abstaining from work, as commanded, and

> by also abstaining from play, which is not commanded. (III, 238)

He does not ridicule the commandment itself, only the interpretation of it by the conventional Americans, who could probably be identified with his strict upbringing in Hannibal.

Nevertheless, Twain minimizes his seriousness by concluding: "These reasonings have sufficed, in a measure, to mend the rent in my conscience which I made by traveling to Baden-Baden that Sunday" (III, 238). Later he remarks humorously: "I lay abed and read and rested from my journey's fatigues the remainder of that Sunday, but I sent my agent to represent me at the afternoon service, for I never allow anything to interfere with my habit of attending church twice every Sunday" (III, 241). In the next volume, after telling a story of a Swiss farmer who fell "out of his farm backwards" while plowing (IV, 175), Twain satirically remarks in a footnote that the event occurred on Sunday.

At times Twain's use of Biblical phraseology is subtle, adding comic implication to the situation to the alert reader who is familiar with the Bible. For example, he writes: "I fully believe I left my rheumatism in Baden-Baden. Baden-Baden is welcome to it. It was little, but it was all I had to give" (III, 265). This Biblical allusion is to Luke 21:3-4 where Jesus saw the rich men and the poor widow casting their gifts into the treasury of the temple:

> And he said, Of a truth I say unto you, that this poor widow hath cast in more than they all:

> For all these have of their abundance cast in into the offerings of God: but she of her penury hath cast in all the living that she had.

On another occasion, after telling of the failing of Louis XVI, he comments: "He was not instant in season but out of season" (III, 265). The quotation is a play on words from a portion of II Timothy 2:4 which reads: "Preach the word: be instant in season, out of season; reprove, rebuke, exhort with all longsuffering and doctrine." In both passages there is a bizarre incongruity--Twain's giving his rheumatism compared with the widow's giving her two mites in the temple offering and the faults of Louis XVI linked to Paul's exhoration to Timothy.

The Biblical allusions used in A Tramp Abroad are few and are not dominant. Moreover, there is little outward show of irreverence or blasphemy, not even of the type found in The Innocents Abroad. Such a statement might mislead one, however, unless it is explained that neither is there any particular piety and that Twain does continue to vigorously attack what he would consider religious hypocrisy in individuals and in the church. He tells of the cycles of repentance and debauchery of the Margravine and concludes: "She was a devoted Catholic, and was perhaps quite a model sort of a Christian as Christians went then, in high life" (III, 206). He objects to the practices of ringing church bells, reading a list of notices in the church service that has already been printed, and the reading of the hymn by the minister. Preceding his discussion of these, he states: "The church is

always trying to get other people to reform; it might not be a bad idea to reform itself a little, by way of example" (IV, 91-92). In addition, the book published just before A Tramp Abroad was The Adventures of Tom Sawyer, which satirizes the piety exemplified in Sunday school tales.

3

Roughing It, published in 1872, was Twain's second book and was intended to be like The Innocents Abroad in size and style. Indeed it is a two-volume work written in the first person of the author's experiences, this time mostly in the West. Henry Nash Smith points out that although Roughing It has bursts of conventional eloquence like The Innocents Abroad, it is more coherent. Mr. Smith offers two reasons for this. First, the West did not have the hallowed historic associations which bring stereotyped responses, and second, the narrator in Roughing It is transformed by his journey whereas the pilgrim to Europe is not.[9]

The nucleus of Life on the Mississippi, Twain's other autobiographical book of travels at home, was first issued in seven installments as "Old Times on the Mississippi" in the Atlantic Monthly in 1875. There are, of course, many differences in this book and in Roughing It; yet both revolve around the initiation of the tenderfoot or the cub pilot into an experience of knowledge. It may also be observed that the first parts of both books, Twain's adventures in the West in Roughing It and his experiences as a river pilot in Life on

the Mississippi, are generally considered to be better written than the last parts. These first parts are Twain's personal reminiscences and at times are close to fiction. The second portion of Roughing It deals with his visit to California and then his travels to the Sandwich Islands, and the second part of Life on the Mississippi is again a type of travel reporting where Twain presents a realistic picture of the Mississippi River when he journeys down it after the romance of boating is gone.

A close examination of the allusions in the two books reveal that they fall into the same classifications as employed for the previously discussed narratives. Yet it is noticeable that the number of allusions in Roughing It is greater than A Tramp Abroad, which was published eight years later. The allusions, for the most part, continue to be light and generally used for humor, but a few foreshadow Twain's later bitterness.

Occasionally Mark Twain continues to use Biblical characters or Scriptural phrases as figures of speech with casualness, yet usually with aptness and purpose. As he is traveling to Nevada in Roughing It, he notices a very dirty comb in one of the station buildings and states: "It had come down from Esau and Samson, and had been accumulating hair ever since--along with certain impurities" (VII, 41). It is not just by chance that Twain has chosen these particular men. According to Genesis 27:11 Esau was a hairy man, and Mark Twain no doubt remembered the story of how Rebekah

covered the hands and neck of her son Jacob in order that he might fool his father into thinking he was Esau to obtain Isaac's blessing. Samson's long hair was God's way of giving him his supernatural strength. Samson is referred to again in a metaphor in Life on the Mississippi when Mark Twain laments the absence of the steamboatman in St. Louis: "His occupation is gone, his power has passed away, he is absorbed into the common herd; he grinds at the mill, a shorn Samson and inconspicuous" (IX, 184). The comparison here is obvious between the lost power and importance of the steamboatman and that of Samson.

Twain uses a turn upon a New Testament phrase in a type of negative metaphor: "The /the Hawaiian natives/ were not the salt of the earth, those 'gentle children of the sun'" (VIII, 255). In the Sermon on the Mount, Christ calls his followers "salt of the earth." Mark Twain here is contrasting the drunkenness, licentiousness, and cruelness of the Hawaiians in the forty days when all law was suspended after the death of a royal personage to the mercy, purity, and peacefulness Christ has advocated. Another Biblical metaphor in Life on the Mississippi refers to Memphis as "the Good Samaritan City of the Mississippi" (IX, 235). Possibly Twain called Memphis this because it provided supplies for the people down the river, just as the Good Samaritan provided for the traveler who had been beaten and robbed.

"Baalam's ass" is referred to again with almost the same emphasis given in The Innocents Abroad. While describing the

schooner Boomerang, Twain uses the simile: ". . . a portly old rooster, with a voice like Baalam's ass, and the same disposition to use it, strutted up and down in that part of the vessel and crowed" (VIII, 257). Another Biblical simile is used upon his arriving in Honolulu: ". . . I moved in the midst of a summer calm as tranquil as dawn in the Garden of Eden" (VIII, 208).

On two occasions Adam is mentioned in connection with the creation: "The goatee extends over a wide extent of country and is accompanied by an iron-clad belief in Adam, and the Biblical account of creation, which has not suffered from the assaults of the scientists" (IX, 179). Similarly, during his stagecoach journey from St. Joseph, he remarks that the Bushmen and Goshoots have the same origin, "whichever animal--Adam the Darwinians trace them to" (VII, 156). The third reference emphasizes the hard labor of a quartz mill worker.

This type of Biblical comparisons appears to be a favorite of Mark Twain's. Such allusions have a definite advantage in that most readers, even more in Mark Twain's time than today, are acquainted with the Bible; thus the Biblical allusions have a universality and richness of connotation not found in most literature. Even a short sentence using Biblical phrases is given multiple significance. After the underwriters in Life on the Mississippi decreed that the captains were to discharge the outsiders and hire only members of the Pilot's Benevolent Association, Twain writes: "There was

weeping and wailing and gnashing of teeth in the camp of the outsiders now" (IX, 136). Either "wailing and gnashing of teeth" or "weeping and gnashing of teeth" is used in the book of Matthew six times and once in Luke.[10] In all places it is used in connection with "outer darkness" or, in Mark Twain's Calvinistic terminology, hell. The Biblical language effectively conveys the deep torment that the outsiders were suffering and also adds Calvinistic overtones of punishment.

Often Twain uses allusions in unusual comparisons, but this very incongruity tends to make them more humorous. Thus, in Life on the Mississippi when he speaks of drinking water from the Missouri, he uses this comparison: "If you let your glass stand half an hour, you can separate the land from the water as easy as Genesis; and then you will find them both good: the one good to eat, the other good to drink" (IX, 182). The Biblical account of creation in the first chapter of Genesis records the waters gathered together and the seas and dry land formed just by God's speaking. The completion of each phase of the creation is concluded with "and God saw that it was good," which is suggestive of Twain's ending.

Another exaggerated comparison is made between the memorization of the complete Bible and the pilot's knowledge of the Mississippi River:

> To know the Old and New Testaments by heart, and be able to recite them glibly, forward or backward, or begin at random anywhere in the book and recite both ways and never trip or make a mistake, is no extravagant mass of knowledge, and no marvelous facility,

> compared to a pilot's massed knowledge of the Mississippi and his marvelous facility in the handling of it. (IX, 110)

Not always are the comparisons so exaggerated. The "Washoe Zephyr" or Nevada wind is termed peculiarly Scriptural as "no man knoweth 'whence it cometh'" (VII, 171-172). Cometh, Twain explains, is used in the sense of originated. The Scripture he quotes is from Christ's explanation of being born of the Spirit in John 3:8. Sometimes the comparisons have only a faint Biblical reminiscence as when he laments that the "driving, vigorous, restless population" of the old mining regions of California were:

> Scattered to the ends of the earth--or prematurely aged and decrepit--or shot or stabbed in street affrays--or dead of disappointed hopes and broken hearts--all gone, or nearly all--victims devoted upon the altar of the golden calf--the noblest holocaust that ever wafted its sacrificial incense heavenward. (VIII, 156-157)

"Scattered to the ends of the earth" suggests God's scattering the people "abroad upon the face of all the earth" (Ex. 11:9) after they built the tower of Babel. The altar of the golden calf is comparable to the one that Aaron made the children of Israel in the thirty-second chapter of Exodus. Although the practice of human sacrifice is not related to the Biblical account, God did punish the Israelites for worshiping the golden calf by having the sons of Levi kill three thousand men. The fact that the calf was golden may have brought the Biblical incident to Twain's mind since he was referring to people who had prospected for gold.

In one Biblical allusion Twain compares the column of

cloud that hung over the glow of the volcano of Kilauea to "the children of Israel /who/ wandered on their long march through the desert so many centuries ago over a path illuminated by the mysterious 'pillar of fire'" (VIII, 297). It is interesting to note how this image seems to stay with him and how it soon fades into Calvinistic images as he stands in the lookout-house:

> I turned to see the effect on the balance of the company, and found the reddest-face set of men I almost ever saw. In the strong light every countenance glowed like red-hot iron. . . . The place looked like the infernal regions and these men like half-cooled devils just come up on a furlough. (VIII, 297)

Later Mark Twain humorously says: "The smell of sulpher is strong, but not unpleasant to a sinner" (VIII, 301). According to Gladys Bellamy these passages in which he feels he is previewing the wrath to come indicate the "degree to which the background of Calvinistic orthodoxy had taken hold on his mind."[11]

Mark Twain continues to use Biblical allusions for humor. Sometimes the allusions are merely an integral part of an antecdote. For example, Ben Holliday, the owner of a great many of the overland stages, reminds him of a Holy Land incident, which he quotes from his notebook. When the pilgrims were camped near the ruins of Jericho, an illustrious old Bible scholar went into raptures over the distant mountains of Moab and exclaimed: ". . . our eyes may be resting at this very moment upon the spot WHERE LIES THE MYSTERIOUS GRAVE OF MOSES!"

Jack, a youth who knew nothing about the Bible asked, "Moses who?"

The old gentleman explained that Moses had led the children of Israel in the forty years after they left Egypt until they crossed the three hundred miles of desert to the Promised Land. But Jack was not awed in the least and replied: "Forty years? Only three hundred miles? Humph! Ben Holliday would have fetched them through in thirty-six hours!" (VII, 58) This difference in background and knowledge and hence of terminology is pointed out even more definitely in the passage that tells of the poker player Scotty Brigg's inability to communicate to the new minister from the East about making preparations for Buck Fanshaw's funeral.

The reader is reminded of Twain himself when he writes that the editor of the Weekly Occidental is "a felicitous skirmisher with a pen, and a man who could say happy things in a crisp, neat way" (VIII, 96). To prove his description of Mr. F., the editor, he proceeds to give two anecdotes, both of which make use of odd turns of Biblical phrases to provide humor. He tells how the editor, then of another paper, had disposed of an incoherent, two column attack made upon him by a contemporary with one line "THE LOGIC OF OUR ADVERSARY RESEMBLES THE PEACE OF GOD," leaving it to the reader to finish "at his own leisure the rest of the Scripture--'in that it passeth understanding'" (VIII, 96-97). Mark Twain follows this with:

> He said of a little, half-starving wayside community that had no subsistence except what they could get by preying upon chance passengers who stopped over with them a day when traveling by the Overland stage,--that in their Church service they had altered the Lord's Prayer to read: "Give us this day our daily stranger!" (VIII, 97)

Whereas Mark Twain has explained the meaning of his friend's first Biblical reference he usually makes no effort to do so with his own. In a footnote he comments on fitting punishment for the originator of the Hank Monk and Horace Greely anecdote: "If I were to suggest what ought to be done to him, I should be called extravagant--but what does the sixteenth chapter of Daniel say? Aha!" (VII, 66) Instead, he follows the same procedure of the editor and leaves it to the reader to remember that the book of Daniel has only twelve chapters. Mr. Covici has pointed out that there is no connection between Daniel and the context of the reference, but that the last chapter of Daniel gives the punishment of the wicked when the world shall end. Mr. Covici believes: "To suggest a punishment so severe that it can only be mentioned four chapters after the end of Daniel is merely to enjoy the humorous exaggeration of a minor annoyance."[12]

Mark Twain's chapter about the new Virginia City literary paper, the Weekly Occidental, gives rise to two other humorous Biblical references. There is a lengthy discussion about the plot of the novel that several authors were jointly writing for the paper. Three authors have written their installments when the fourth writer, a stranger who became drunk before writing, produced an absurd and complex plot in which the hero

fell into a whale's mouth and regained consciousness five thousand miles and five days later on the whaler where his beloved was about to marry another man. In footnotes the would-be author endeavored to show that such an adventure was possible by citing an incident from Charles Reade's "Love Me Little Love Me Long," in which a whale had traveled five thousand miles in five days, and by citing "Jonah's adventure as proof that a man could live in a whale's belly, and added that if a preacher could stand it three days a lawyer could surely stand it five!" (VIII, 105) One wonders if Mark Twain is slyly placing the two sources on the same level when he ironically states that the author believed the incident from "Love Me Little Love Me Long" "established the fact that the thing could be done" (VIII, 104).

The Weekly Occidental fails and in an effort to revive it Mr. F. suggested a new name, The Phenix:

> . . . because it would give the idea of a resurrection from its dead ashes in a new and undreamed of condition of splendor; but some low-priced smarty on one of the dailies suggested that we call it the Lazarus; and inasmuch as the people were not profound in Scriptural matters, but thought the resurrected Lazarus and the dilapidated menidicant that begged in the rich man's gateway were one and the same person, the name became the laughing-stock of the town, and killed the paper for good and all. (VIII, 105)

As was pointed out earlier in the discussion of the Moses anecdote, Mark Twain delighted in a type of majestic ignorance which makes awkward or humorous situations.

A superb example of Mark Twain's exaggerated burlesque of Scripture used for humor is found in Roughing It. As he

was on his way to Nevada a woman got on the stagecoach. For some time she sat and killed mosquitoes and never said a word until Mark Twain remarked about the mosquitoes being bad. She was just waiting to be spoken to and he describes the results like this:

> The Sphynx was a Sphynx no more. The fountains of her great deep were broken up and she rained the nine parts of speech forty days and forty nights, metaphorically speaking, and buried us under a desolating deluge of trivial gossip that left not a drag or pinnacle of rejoinder projecting above the tossing waste of dislocated grammar and decomposed pronunciation!" (VII, 23)

The term Sphynx, of course, is not from the Bible, but the remainder is a burlesque of the flood recorded in the seventh chapter of Genesis.

Two other humorous references to the Bible concerning language are used in Life on the Mississippi. The first is a bit of nonsense humor: "No one in the world speaks blemishless grammar; no one has ever written it--no one, either in the world or out of it (taking the Scriptures for evidence on the latter point)" (IX, 211). In the other Mark Twain is ridiculing a Southern reporter's use of "the beauty and the chivalry of New Orleans." He feels that if the reporter had been in Palestine in Biblical times instead of using "much people" he would have said "'the beauty and the chivalry of Galilee' assembled to hear the Sermon on the Mount" (IX, 340).

Mark Twain spends a great deal of time in Roughing It discussing the Mormons, and he uses one chapter to criticize and deride the Mormon Bible, which he calls "chloroform in

print" (VII, 132). He continues:

> The book seems to be merely a prosy detail of imaginary history, with the Old Testament for a model; followed by a tedious plagiarism of the New Testament. The author labored to give his words and phrases the quaint, old-fashioned sound and structure of our King James's translation of the Scriptures; and the result is a mongrel--half modern glibness, and half ancient simplicity and gravity. (VII, 132)

He believes that if "and it came to pass" had been left out the "Bible would have been only a pamphlet" (VII, 133). No where in his long narratives does he deride the entire King James Version of the Bible in such a wholesale manner, although he definitely lashes out against God as he feels He is presented in the Old Testament and against certain Biblical characters like Jehu. Perhaps this is a result of his Calvinistic rearing, but more likely it is a result of his admiration of the style of the King James Version of the Bible. Instead he usually employs irony, satire, and indirect approachs. Thus, though most of the Biblical allusions in the works of nonfiction are humorous, there are a few that are satirical or ironical. In Life on the Mississippi he satirically, along with a touch of humor, states:

> On this trip I saw a little towhead (infant island) half a mile long, which had been formed during the past nineteen years. Since there was so much time to spare that nineteen years of it could be devoted to the construction of a mere towhead, where was the use, originally, in rushing the whole globe through in six days? It is more likely that if more time had been taken in the first place, the world would have been made right, and this ceaseless improving and repairing would not be necessary now. (IX, 375)

This corresponds with a similar entry made in his Notebook: "The Biblical absurdity of the Almighty's being only six days

building the universe and then fooling away 25 years building a towhead in the Mississippi."[13] This questioning of the way and why of God's creation, especially of harmful creatures and carriers of disease, continued the remainder of his life.

In Roughing It, he berates religion as represented by ministers, and especially missionaries. He denounces juries and in a letter to Elisha Bliss May 15, 1871, he states the dedication, which did not materialize, of the book is to be thus:

To the Late Cain.
This Book is Dedicated:

> Not on account of respect for his memory, for it merits little respect; not on account of sympathy with him, for his bloody deed placed him without the pale of sympathy, strictly speaking: but out of a mere human commiseration for him that it was his misfortune to live in a dark age that knew not the beneficent Insanity Plea.[14]

He satirizes moments of high resolve, like those brought in evangelical revivals, when the reprobates reform while they are lost in the snow storm and then resurrect their vices as soon as they discover they are safe.[15] At other times he uses individuals like Captain Ned Blakely who is presented as "a rough, honest creature, full of pluck, and just as full of hard-headed simplicity" (VIII, 87). Yet there is something incongruous about his entering the courtroom with a Bible and a rope and then his reading at random "with sincere solemnity" and "deep feeling" (VIII, 94) four chapters from the Bible before he hangs a man.

He presents a similar outstanding character sketch of

Uncle Mumford in Life on the Mississippi. He also is a likable fellow, but he has a naïve attitude concerning the U. S. River Commission's efforts to tame the Mississippi River when he says: ". . . but they are going to get left. What does Ecclesiastes vii. 13 say?" (IX, 222) The verse mentioned reads: "Consider the work of God: for who can make that straight, which he hath made crooked." Here Mark Twain is ironically showing the narrow-mindedness and bigotry resulting from a literal interpretation of the Bible.

Although he has presented these individuals as likable and even admirable people with minor faults, he continues to attack vigorously collective groups like priests and other clergy, such as those who used the bogus letter of the burglar for sermon material. He makes several statements similar to "religion was in peculiarly blooming condition" (IX, 19) and then records various atrocities. He tells with evident enjoyment of the disappointment people suffered when steamboat clerks would throw a file of New Orleans journals on the first skiff that asked for a paper and then bundles of religious tracts on the others. He also tells of the feud between the religious Darnells and Watsons, a forerunner of the feud in Huckleberry Finn, during which both tribes met every Sunday for fifty or sixty years to worship at the same church on a point called Compromise. There is the boyhood "conviction of sins" following catastrophe and during storms and then the relapse afterwards, like the episode in Roughing It.

It is apparent that the Bible plays an important role in Mark Twain's works of nonfiction. Particularly is this true in The Innocents Abroad, where it not only influences the style, but also becomes the subject matter. The influence drops in the other travel books, but he still relies considerably on the Bible as a source of figures of speech and illustrations and of exaggerated comparisons and burlesque for humor. Occasionally the allusions are satirical or ironical, but these are not dominant. Though the overall tone is light, his attacks on missionaries and priests have a tendency to reflect unfavorably on the Bible.

NOTES

[1]Paine, ed., Mark Twain's Notebook, p. 109.

[2]It was prophesied that unless Ephesus repented and did the first works her candlestick would be removed (Rev. 2:5), and that Smyrna would be endowed with a "crown of life" if she were faithful unto death (Rev. 2:10).

[3]Brashear, p. 208.

[4]It is not understood why Mark Twain used "ear" instead of "head" here. Certainly ear is not used in connection with wheat in the Bible, although ear of corn is used roughly to mean any small grain. Judging from the context, however, he does mean wheat and not corn.

[5]No Biblical reference can be found with these specific words, but Twain may be referring to Exodus 14:20, which tells of the cloud and darkness over the Egyptians when they were pursuing Moses and the Israelites, or to Deuteronomy 4:11, which tells of clouds and darkness covering the mountain from which God spoke to Moses.

[6]See II Kings 2:11.

[7]Pascal Covici, Jr., Mark Twain's Humor: The Images of a World (Dallas, 1962), p. 143 states: "Twain's parodies and burlesques sometimes derive their humor from an element different from any inherent in the nature of the parody or burlesque itself: the hoax. The parodies and burlesques of legends in The Innocents Abroad, A Tramp Abroad, and Life on the Mississippi, are, in a sense, hoaxes as well: Twain pretends that he is going to present a real legend in 'legendary' form; when he pointedly fails to do so, the reader realizes that he has been tricked into expecting, and even approving of, the very thing that Twain is satirizing. The reader, instead of sharing the author's point of view, is fooled by the author."

[8]Bellamy, p. 225.

[9]Henry Nash Smith, Mark Twain: The Development of a Writer (Cambridge, Mass., 1962), p. 54.

[10]"Wailing and gnashing of teeth" is used in Matthew 8:12, and 13:43, 50. "Weeping and gnashing of teeth" is used in Matthew 22:13; 24:51; 25:30 and in Luke 13:28.

[11]Bellamy, p. 224.

[12]Covici, p. 117.

[13]Clemens, Notebook, p. 161.

[14]Samuel L. Clemens, Mark Twain's Letters, ed. Albert Bigelow Paine (New York, 1917), I, 188.

[15]See Smith, pp. 56-58 for a thorough discussion of this incident. Mr. Smith states: "Mark Twain's ultimate target in the snowstorm scene is the lack of a sense of proportion and the invulnerable self-deception that characterized the crusades for moral reform generated periodically within evangelical Protestantism during the nineteenth century" (p. 57).

CHAPTER III

BIBLICAL ALLUSIONS IN WORKS OF FICTION

Mark Twain is better known for his fiction than for his nonfiction, and rightly so, since he excelled in this genre. Critics were slow to recognize this excellence, but it was through his fiction that Mark Twain became known as more than a humorous story teller. A. L. Vogelback has commented: "It appears that the first work on which critics generally agreed that Mark Twain displayed notable abilities as a serious writer and literary artist was The Prince and the Pauper."[1] The book was so acclaimed, Mr. Vogelback believes, since it complied with the conventional literary ideals of the time, the genteel tradition. At the present time, however, the book is not generally regarded highly. Certainly The Prince and the Pauper, published in 1882, was different from Twain's previous works. A romance of mistaken identities with its setting in sixteenth-century England during the reign of Edward VI, the book is unusual in its lack of humor, satire, or attacks on formal religion. The only religious person, the priest who teaches Tom Canty, is praised. It is indeed the children's book that Mark Twain intended it should be.

The Prince and the Pauper is notably lacking in Biblical allusions. Those found in the book are near the end.

The first Biblical reflection occurs after Lady Mary reminded Tom of the great numbers of prisoner and death sentences during her father's reign. Tom, acting as king, ordered Lady Mary to her closet, and told her to "beseech God to take away the stone that was in her breast, and give her a human heart" (IV, 266). A heart of stone is referred to at least twice in the Bible.[2]

Shortly after Tom's chiding Lady Mary, the "recognition procession" through London begins. Amid pomp and pageantry Tom Canty is on his way to be crowned king. As he is reveling in his glory, he sees his mother in the throng. Involuntarily his hand flies to his face, a habitual gesture from childhood. His mother recognizes him and rushes to embrace him. An officer of the King's Guard throws her aside.

> The words "I do not know you, woman!" were falling from Tom Canty's lips when this piteous thing occurred; but it smote him to the heart to see her treated so; and as she turned for a last glimpse of him, whilst the crowd was swallowing her from his sight, she seemed so wounded, so broken-hearted, that a shame fell upon him which consumed his pride to ashes, and withered his stolen royalty. His grandeurs were striken valueless; they seemed to fall away from him like rotten rags. (XV, 273-274)

The procession moves on, but Tom does not see the crowd; he sees "only his mother's face and that wounded look in it" (XV, 274). He no longer is gay and proud; his conscience bothers him, "--a voice which kept repeating those shameful words, 'I do not know you, woman!'" (XV, 274).

In this incident Twain uses a Biblical parallel, a usage which reaches its height in The Mysterious Stranger. The

entire scene calls to mind the Biblical account of Peter at Christ's trial, which is recorded similarly in all four of the gospels.[3] For ease of comparison and for the most complete account, the version given in Luke will be used here. Christ had been taken from the garden to the high priest's house for trial. Peter followed "afar off" and sat down with the servants at a fire in an outer hall to warm himself. A maid identified him as one of Christ's followers, but Peter denied it saying, "Woman, I know him not" (Luke 22:58). Two others, at different times, accused Peter of being one of Christ's disciples, and each time he denied it. The cock crew, "And the Lord turned, and looked upon Peter. . . . And Peter went out, and wept bitterly" (Luke 22:61-62).

Several comparisons may be made between the two accounts. In each there is the refusal to acknowledge someone who is loved, and Tom Canty uses almost the same words that were used by Peter. Peter said, "Woman, I know him not" and Tom "I do not know you, woman!" After uttering these words both Peter and Tom are filled with remorse, especially after a look from the offended Christ and from the mother. Both sincerely regret their words and make amends.

Within the extended parallel is a short Biblical allusion which adds to the religious effect. Mark Twain refers to Tom's grandeurs as "stricken valueless" and as falling "away from him like rotten rags." "Rotten rags," used similarly, is a term frequently employed in evangelical meetings and originates in Isaiah 64:6--"But we are all as an

unclean thing and all our righteousnesses are as filthy rags . . . ." Thus, though the Biblical influence upon the entire book is negligible, it does pervade this one climactic scene. By using a Biblical parallel, Mark Twain effectively creates a multiple significance, which adds dignity and importance to the episode.

2

Joan of Arc, like The Prince and the Pauper, does not fit in with Mark Twain's other works. It also is a historical romance, but with its setting in fifteenth century France. Twain's interest in Joan of Arc began at the age of thirteen when he found a stray leaf from a book about her,[4] and it continued as through the years he read widely about her life. The book was published in 1896, and in 1908 he wrote: "I like the Joan of Arc best of all my books; & it is the best; I know it perfectly well."[5] He commented that he spent twelve years of preparation and two years in writing the book. Contemporary critics disagree with Twain's evaluation of the book, but it does show his love and esteem for his subject. In an illuminating article, Albert E. Stone comments that Clemens was attracted to Joan of Arc both intellectually and emotionally. Intellectually he was attracted "because she epitomized an age-old struggle of common folk against the twin institutions of cruelty and oppression, the Crown and the Church,"[6] a theme employed in The Prince and the Pauper and A Connecticut Yankee.

Emotionally he was attracted because she "was the incarnation of youth and purity and power."[7]

That Twain was attracted to youth is demonstrated by his writings, especially such books as Tom Sawyer and Huckleberry Finn, and by his outstanding friendship with several young girls, such as Margaret Blackmer.[8] Joan's girlhood is stressed in the book, and this emphasis is shown in two Biblical references. After Joan has told Father Pere Fronte that it was wrong for him to send the fairies away from the Fairy Tree of Bourlemont, Pere Fronte realizes his mistake and says: "Oh, out of the mouths of babes and sucklings the heedless and unthinking are condemned; would God I could bring the little creatures back, for your sake" (XVII, 35). Joan persists in her accusation and demands penance. In jest the priest says he will "put on sackcloth and ashes." The first Biblical allusion, "out of the mouths of babes and sucklings," is used in Psalms 8:2 and is quoted by Christ in Matthew 21:16 when the chief priests and scribes are displeased by the children's praise of Him. The second allusion, "sackcloth and ashes," is employed frequently in the Bible to represent mourning and repentance. For example, when Mordecai learned of the king's decree to kill all Jews, he "rent his clothes, and put on sackcloth with ashes. . ." (Esther 4:1).[9]

Another allusion to Joan's youth is made by a bishop at the questioning of Joan at Poitiers: "By God, the child has said true. He willed that Goliath should be slain, and He sent a child like this to do it!" (XVII, 188). The bishop is

referring to the seventeenth chapter of I Samuel, in which David, a simple shepherd, killed the giant Goliath. "If God used a young unknown shepherd to free the Israelites from the Philistines," the bishop seems to be thinking, "he can use this young shepherdess to free the French from the English."

Another reference to youth with a Biblical reflection is a skillful play on words. Joan has been sentenced to die at the stake, and Noel and de Conte hope that somehow the nine hundred monks that are coming to witness the scene will turn into her old campaigners and the Abbot will turn into La Hire, the Bastard, or D'Alencon. The embittered old narrator comments: "How foolish we were; but we were young, you know, and youth hopeth all things, believeth all things" (XVIII, 268). In this statement Twain utilizes I Corinthians 13:7, in which Paul states that charity (love): "Beareth all things, believeth all things, hopeth all things, endureth all things." Twain has substituted youth for charity in his statement, which changes the original meaning; yet the phrases adapt admirably to his purpose. This paraphrase seems representative of Twain's own feelings, and one is reminded that Livy's nickname for her husband was Youth.[10]

In another passage the narrator refers to Joan with Biblical phraseology: ". . . she that was drinking of the bitter waters; she that was walking in the Valley of the Shadow of Death" (XVII, 298). Joan's time of execution is near and both phrases refer to death. The first may allude to the

bitter waters in Revelation 8:11 that were to cause the death of many men; the last is a phrase from the fourth verse of the Twenty-third Psalm: "Yea, though I walk through the Valley of the shadow of death, I will fear no evil. . ."

After the court at Poitiers clears Joan, she begins to assemble her forces. She appoints her old friends to honorable places, and to the surprise of all she appoints the Paladin, a braggart whom the others consider cowardly, to the most coveted position of Standard-Bearer. Noel remarks to de Conte during the walk back to their quarters: "The first shall be last and the last first--there's authority for this surprise" (XVII, 205). This idea is based upon Matthew 19:30 and is an important motif found elsewhere in Mark Twain's work.

Joan's sacrificial death is noted by Mr. Stone to be much like Christ's.[11] Several parallels could be drawn, but since Joan of Arc's life is history rather than Twain's invention, they would be invalid as an indication of his use of Biblical allusions. Twain's attitude toward his heroine, however, is one of worship, as Mr. Stone points out. Mark Twain could not accept Christ's sacrificial death as a means of spiritual salvation, but the innocent virgin who dies a sacrificial death at the stake becomes "Clemens's private act of devotion."[12]

One difference between The Prince and the Pauper and Joan of Arc that should be noted is the portrayal of priests. Whereas the one priest in The Prince and the Pauper is

commended for his teaching Tom Canty, priests and churchmen such as Cauchon and Loyseleur in Joan of Arc are presented as villains. The priests and monks at Poitiers are described as "a company of holy hair-splitters and phrasemongers" (XVII, 184). In this book Twain could not condemn the Church as a whole because of the faith of Joan, and the narrator de Conte describes it thus:

> . . . that august Power in whose hands is lodged the fate of the human race; whose scepter stretches beyond the furthest constellation that twinkles in the sky; whose authority is over the millions that live and over the billions that wait trembling in purgatory for ransom or doom; whose smile opens the gates of Heaven to you, whose frown delivers you to the fires of everlasting hell; a Power whose dominion overshadows and belittles the pomps and shows of a village. (XVIII, 237-238)

Yet one's faith in such an organization is apt to be shaken if so many of its representatives are corrupt.

Between the two books, A Connecticut Yankee and Joan of Arc, with their settings in the Middle Ages, Mark Twain published The Tragedy of Pudd'nhead Wilson in 1894. In this book he wrote of life in a village on the banks of the Mississippi River. Leslie Fiedler describes it as "the village where Huckleberry Finn began and Tom Sawyer was played out."[13] Pudd'nhead Wilson deals with slavery in the form of miscegenation and the shaping of the personality by society or training. In his introduction to the book F. R. Leavis points out that the central irony of the book develops around the interchange of the babies in their cradles.[14]

David Wilson's remark which earns him the nickname of

Pudd'nhead at the beginning of the book is most interesting. His first day in Dawson's Landing a dog howls disagreeably, and he comments that he wishes he owned half of the dog. When someone asks, "Why?" he replies, "Because I would kill my half" (XIV, 16). A private discussion among the townspeople follows and the conclusion and general opinion of all is that he is a fool. Although no definite statement can be made that this has a Biblical origin, a notable parallel can be found in the third chapter of I Kings where Solomon orders a child cut in half to determine the real mother. As a result of this incident all Israel realizes his wisdom. David Wilson knew that killing half of a dog would kill the whole dog just as much as Solomon and the mother knew that the child would be killed, but the irony is that Solomon was judged wise and Wilson a fool for making similar suggestions.[15]

The outstanding character in the book is the one-sixteenth Negro slave Roxana, and most of the Biblical allusions in the book, other than the aphorisms of Pudd'nhead Wilson's Calendar, are spoken by her. The reader is given a description of her religion in Chapter Two, and this is essential in understanding her references to the Bible. In this passage Mr. Driscoll is questioning his slaves to find out who is guilty of stealing some money. Roxana is innocent only because "she had been saved in the nick of time by a revival in the colored Methodist church, a fortnight before, at which time and place she 'got religion'" (XIV, 26). Roxy had seen the money the day following her religious experience,

and since "her change of style was fresh upon her and she was vain of her purified condition" she did not take it. It was not that she did not want to take the money as she burst out with: "Dat blame dat revival, I wist it had 'a' be'n put off till to-morrow!" (XIV, 26). In a week or two, however, her piety would limber up, the author assures his reader, and later she approves of and offers as a matter of fact to help her son in his burglaries. Twain moralizes that it was no sin for a Negro to take small items from his master as the Negro was ". . . perfectly sure that in taking this trifle from the man who daily robbed him of an inestimable treasure--his liberty--he was not committing any sin that God would remember aginst him in the Last Great Day" (XIV, 27-28). The Negroes are portrayed as able to "go to church and shout and pray the loudest and sincerest with their plunder in their pockets" (XIV, 27).

The three guilty slaves are sold, and Roxy realizes that the same fate may be her son's in the future, or even worse, he may be sold down the river. To prevent this she decides to drown herself and her son. After Roxy has changed into her best clothes in preparation for her suicide, she notes the gray tow-linen shirt of her child, and her mother heart is ashamed:

> . . . De angels is gwine to 'mire you jist as much as dey does yo' mammy. Ain't gwine to have 'em putt'n dey han's up 'fo' dey eyes en sayin' to David en Goliah en dem yuther prophets, "Dat chile is dress' too indelicate fo' dis place!" (XIV, 32)

Roxy's confused Biblical characters add a streak of humor to

an otherwise serious situation. To begin with, neither David nor Goliath was a prophet. Roxy is right in associating the two as she no doubt has in mind a fragment of the story mentioned earlier from the seventeenth chapter of I Samuel in which the shepherd boy David kills the Philistine giant with a stone from a slingshot. Nevertheless, it is an unconventional to associate Goliath with heaven as it is to call him a prophet.

Roxy proceeds to dress her son Chambers in one of Thomas á Becket's baby gowns. As she gazes at her transformed son, she has the idea of exchanging the two babies. She puts the tow-linen shirt on Tom and places him in her child's cradle. Her conscience begins to bother her when she looks upon the slumbering child, but she soon has a comforting thought; "Tain't no sin--white folks has done it!" (XIV, 34) But just this isn't enough. She ponders some more and at last remembers the sermon of a Negro preacher who said:

> . . . nobody kin save his own self. . . . Free grace is de on'y way, en dat don't come fum nobody but jis' de Lord; en he kin give it to anybody he please, saint or sinner--he don't kyer. He do jis' as he's a mineter. He s'lect out anybody dat suit him, en put another one in his place, en make de fust one happy en leave t' other one to burn wid Satan. De preacher said it was jist like dey done in Englan' one time, long ago. De queen she lef' her baby layin' aroun' one day, en went out callin' en one o'de niggers roun' 'about de place dat was 'mos' white, she come in en see de chile layin' aroun', en tuck en put her own chile's clo'es on de queen's chile, en put de queen's chile's clo'es on her own chile, en den lef' her own chile layin' aroun' en tuck en toted de queen's chile home to de nigger'quarter, en nobody even foun' it out, en her child was de king bimeby, en sole de queen's child down de river one time when dey had to settle up de estate. Dah, now-de preacher

> said it his own self, en it ain't no sin 'ca'se white folks done it. (XIV, 34-35)

The subject matter for Roxy's reasoning is important. To ease her conscience, Roxy turns to her religion. She can not think of a Biblical passage, even in her mixed-up memory, as she did to justify her pride in dressing her baby in the heir's gown. Consequently, she remembers a sermon of a Calvinistic preacher, which would be as Scriptural to Roxy as the Bible itself. She is reasoning that if God can give free grace to anybody and leave one happy and the other to burn, surely she can give freedom to one, her son, and leave another to be sold down the river. Besides, going back to her original thought, "white folks has done it!" It is probable that the example attributed to the preacher is of Roxy's own invention since it closely resembles her own situation and has no traditional counterpart. Yet even this reasoning contradicts her concluding statement. The individual who exchanges the babies is not white, but "mos' white," like herself. It becomes apparent that only through her religion, even when used as a means of false logic, can Roxy justify her crime satisfactorily. In this light the passage becomes quite ironic, and one wonders if Twain is not only thinking of Roxy here but also of any person who justifies his own desires or acts by such reasoning.

On two other occasions Roxy alludes to the Bible. Poverty-striken, she comes to Tom for money. He refuses her request at first but recants when he thinks she knows of his

gambling debts. He kneels and begs her to tell him what she knows. Roxy looks on with satisfaction and says: "Fine nice young white gen'l'man kneelin' down to a nigger'wench! I's wanted to see dat jes once befo' I's called. Now, Gabr'el, blow de hawn, I's ready.....Git up!" (XIV, 80) Gabriel's blowing his horn is of course the traditional expression used to refer to the heralding of Christ's coming. Matthew 24:31 tells of angels coming with the sound of a trumpet to gather the elect. Gabriel is mentioned several times as a messenger from God to man,[16] and it was natural to associate the two.

The other allusion is very appropriate for the occasion. The impostor Tom has sold his mother down the river to pay his gambling debts. After she escapes, she accuses him of offering to help the planter capture her. Tom, seeing no way out, admits his guilt by asking, "Well, what could I do?" Roxy answers scornfully: "What could you do? You could be Judas to yo' own mother to save yo' wuthless hide!" (XIV, 178) Like Judas, Tom betrays for money one whom he should have loved.

Roxy is finally pictured as a heart-broken, spiritless woman. Mr. Leavis has observed that one of the important ironies in the book is that Roxy committed her crime to save her son from being sold down the river, but as an ultimate consequence of that crime, it is that fate he suffers.[17] In addition, it is quite ironic that she justified her act by religion, and in the end she has only it to turn to again: "In her church and its affairs she found her only solace"

(XIV, 224). The cycle is complete.

Each chapter is prefaced by one or two aphorisms, from Pudd'nhead Wilson's Calendar, which are loosely related to the contents of that chapter. The heading for Chapter Two is:

> Adam was but human--this explains it all. He did not want the apple for the apple's sake, he wanted it only because it was forbidden. The mistake was in not forbidding the serpent; then he would have eaten the serpent. (XIV, 19)

This chapter relates the stealing of the judge's money by his slaves. The reader is also reminded of the epigraph in Chapter Four when the baby Tom prefers the fire tongs above all other things because his father had forbidden him to have them.

Mark Twain writes before the opening of Chapter Three: "Whoever has lived long enough to find out what life is, knows how deep a debt of gratitude we owe to Adam, the first great benefactor of our race. He brought death into the world" (XIV, 30). In the narrative that follows, in order to prevent her child from ever being sold down the river, Roxy decides to jump into the river with him: "den de troubles o' dis worl' is all over--dey don't sell po' niggers down the river over yonder" (XIV, 31). The poignancy of this passage is intensified by the reference to Adam, father of all, black and white.

The next two chapter headings from Pudd'nhead Wilson's Calendar are light and humorous. The one preceding the chapter which briefly mentions Tom's teething states: "Adam and Eve had many advantages, but the principal one was that they

escaped teething" (XIV, 38). A later epigraph tells of the delights of the Southern watermelon, "king by the grace of God over all the fruits of the earth." The humorous conclusion is: "It was not a Southern watermelon that Eve took: we know it because she repented" (XIV, 132).

Twain's earlier discussions of special providences come to mind when he writes:

> There is this trouble about special providences--namely, there is so often a doubt as to which party was intended to be the beneficiary. In the case of the children, the bears, and the prophet, the bears got more real satisfaction out of the episode than the prophet did, because they got the children. (XIV, 38)

The "case of the children, the bears, and the prophet" refers to an incident recorded in II Kings 2:23-24. While the prophet Elisha was on his way to Bethel, a group of children came out from the city and mocked him by calling him "bald head." Elisha turned back and "cursed them in the name of the Lord. And there came forth two she bears out of the wood, and tare forty and two children of them." In this chapter the author seems to question whether Roxy's son or Roxy are beneficiaries in the switch of babies. Roxy is mistreated by her son. He, treated as the white child, is weak and disliked by his playmates and has to be protected by the real heir, who is strong and skillful in sports.

There are a few other brief Biblical allusions in the text. Several center in Tom's discovery that he is Roxy's son and is part Negro. Twain describes the eruption of the volcano Krakatoa and the changes it wrought and then proceeds:

> The tremendous catastrophe which had befallen Tom had changed his moral landscape in much the same way. Some of his low places he found lifted to ideals, some of his ideals had sunk to the valleys, and lay there with the sackcloth and ashes of pumice-stone and sulphur on the ruined heads. (XIV, 90)

The last sentence of the above quoted passage is overflowing the Biblical phraseology. "Some of his low places he found lifted to ideals, some of his ideals had sunk to the valleys" corresponds with: "Every valley shall be exalted, and every mountain and hill shall be made low. . . . And the glory of the Lord shall be revealed" (Isa. 40:4-5). "Sackcloth and ashes" is of course a Biblical term for suffering or repentance. Here it is noticeable that from the Biblical phrase for suffering he fades into Calvinistic terminology. The "pumice-stone /which ties in with the volcanic eruption but might be related to brimstone/ and sulphur on their ruined heads," leaves the impression of hell. Thus, the implication is that Tom's moral landscape has changed from the glory of God to hell.

Twain continues to refer to the situation in Biblical terms. After he has described Tom's drastic change in manners, speech, and attitude, Tom remarks "to himself that the curse of Ham was upon him" (XIV, 91). The abasement of slavery is terse and clear in the Biblical account of Ham; "a servant of servants shall he be unto his brethren" (Gen. 9:25). Judge Driscoll even notices the change in Tom. When he asks, "What's the matter with you? You look as meek as a nigger," Tom feels "as secret murders are said to feel when the accuser

says 'Thou art the man!'" (XIV, 91) This allusion is to the prophet Nathan's going to David with the parable of the ewe lamb. When David sentences the man of the parable, Nathan states: "Thou art the man" (II Sam. 12:7). By these brief allusions Twain has added depth and significance to Tom's feelings in his predicament.

Though the Biblical allusions in Pudd'nhead Wilson do not influence the book directly, there is an important influence upon the portrayal of Roxy and upon Tom's reaction after learning he is actually a slave. At other times the allusions add deep irony to passages.

4

The idea of training that plays an important role in Pudd'nhead Wilson is also used in "The Man That Corrupted Hadleyburg," a pessimistic story published in 1900. It does not treat Negro slavery as Pudd'nhead Wilson, but Mr. Smith observes: "Richards calls himself a 'slave' to the bank president Pinkerton, and all the leading citizens, including Pinkerton are enslaved by greed."[18] A motif of the story is an ironic use of that portion of the Lord's Prayer "And lead us not into temptation; but deliver us from evil" (Luke 11:4). Miss Bellamy describes "The Man That Corrupted Hadleyburg" as "a tale which points to the futility of the prayer not to be led into temptation when it is only by resisting temptation that men grow strong."[19] The central characters are the Richards, whose actions are typical of the nineteen principal

families of Hadleyburg.

The typical Hadleyburg citizen, Mary Richards, is reading the Missionary Herald when the stranger appears with the sack supposedly containing a fortune in gold. After she has read the letter, the temptation begins. It is noticeable from the beginning that she endeavors to use Scripture to prevent her succumbing to the temptation. She thinks: "And what a fortune for that kind man who set his bread afloat upon the waters! . . . But it is gambler's money! the wages of sin: we couldn't take it; we couldn't touch it" (XXIII, 15). It is only a matter of minutes, however, before she desires the money, "the wages of sin." Mr. Richards comes home, reads the letter, and takes it to the newspaper editor, Mr. Cox. At home again, he and his wife discuss the matter and following some agitated thinking he leaves hurriedly to find Cox. As he leaves his wife is murmuring: "Lead us not into t--... but--but--we are so poor, so poor!... Lead us not into.... Ah, who would be hurt by it?--and no one would ever know.... Lead us...." (XXIII, 22).[20] Once more the reiteration of Biblical phrases does no good:

> "He is gone! But, oh dear, he may be too late--too late.... Maybe not--maybe there is still time.... God forgive me--it's awful to think such things--but...Lord, how we are made--how strangely we are made!" (XIII, 22)

She has repeated the prayer--or rather portions of it--as far as she could go, but it does no good; she is happy her husband has gone. Mark Twain seems to be implying by using Mary Richards as the microcosm that human nature is made in such

a depraved manner that the Bible or prayer, and hence God, can by no means alter it. "How strangely we are made!"

There is the repetition of the phrase, "Lead us not into temptation," at the next crisis. The Richards have received the anonymous letter sent to all the prominent citizens saying that Goodson, the man who made the remark that would make the gold his, was dead and that he had named someone who had done him a great service once should receive the money. Each letter gives the remark, in case the receiver is the one who did Goodson the service. Richards's wife, desiring the money, immediately believes Richards to have done the good deed, but Edward cannot explain when he did it. She hesitates and Edward, who has just claimed to have done it, asks her if she thinks he would lie. The troubled Mary answers: "No....But now--now that the foundations of things seem to be crumbling from us, we--we--." She loses her voice for a moment, then brokenly adds: "Lead us not into temptation.... I think you made the promise, Edward" (XXIII, 34-35).

After the town's corruptness has been exposed for the world to see, it is allowed, by an act of Legislature "upon prayer and petition," to change its name and "leave one word out of the motto that for many generations had graced the town's official seal" (XXIII, 83). The motto now reads: "Lead us into temptation."

Although "The Man That Corrupted Hadleyburg" is one of Mark Twain's lesser works, it is well written. It not only demonstrates the despair and cynicism of thought in his

latter years but also his use of Biblical allusions. Instead of the occasional humorous quips and comparisons of his earlier works, he uses a Biblical phrase ironically as the basis for the story.

5

"Old Times on the Mississippi" opens with a passage describing Mark Twain's boyhood days in Hannibal and his fascination with the river. This picture is developed in Tom Sawyer and Huckleberry Finn. Bernard DeVoto has established that the earliest known sketch of what was later developed into The Adventures of Tom Sawyer was apparently written in 1870, five years before "Old Times on the Mississippi" was published. The completed version, however, was not written until about 1874. Mark Twain accepted without question Howells' criticism and censorship of the book and his opinion that it was to be a boy's story. On January 18, 1876, he wrote to Howells:

> I finally concluded to cut the Sunday-school speech down to the first two sentences, (leaving no suggestion of satire, since the book is to be for boys and girls; I tamed the various obscenities until I judged that /they/ no longer carried offense.21

Despite this pruning, there are still many suggestions of satire of the moralizing Sunday school tales.

Tom Sawyer has been criticized as being structurally weak. Walter Blair, however, suggests that the book was organized as the story of a boy's maturation. He believes there are four units of action: the Tom and Becky story,

the Jackson's Island episode, the story of Tom and Muff Potter, and the Injun Joe story. Each of these begins with an immature act and ends with a relatively mature act by Tom.[22] On the other hand, Henry Nash Smith comments: "The Matter of Hannibal gets into The Adventures of Tom Sawyer primarily through episodes having little connection with the plot."[23] He feels these scenes, such as whitewashing the fence, attending Sunday school and church services, and enduring examination day at school, are the most memorable of the book. It is notable that most of the Biblical allusions occur in these same passages.

Aunt Polly, who is a prototype of Mark Twain's mother, is a devout widow, and several Biblical allusions are used in connection with her. The book opens with Aunt Polly searching for Tom. She finally catches him, only to have him fool her and escape the whipping she was preparing to give him. The surprised Aunt Polly laughs gently and comments:

> . . . I ain't doing my duty by that boy, and that's the Lord's truth, goodness knows. Spare the rod and spile the child, as the Good Book says. I'm a laying up sin and suffering for us both, I know. . . . Every time I let him off, my conscience does hurt me so, and every time I hit him my old heart most breaks. Well-a-well, man that is born of woman is of few days and full of trouble, as the Scripture says, and I reckon it's so. (XII, 3)

Aunt Polly's Bible quoting is again noticed as Sunday arrives. Following breakfast she has family worship, which is described thus:

> . . . it began with a prayer built from the ground up of solid courses of Scriptural quotations, welded together with a thin mortar of originality; and from

> the summit of this she delivered a grim chapter of the Mosaic Law, as from Sinai. (XII, 32)

Still later, the author refers to Aunt Polly herself in Biblical phraseology:

> She gathered together her quack periodicals and her quack medicines, and thus armed with death, went about on her pale horse, metaphorically speaking, with "hell following after." But she never suspected that she was not an angel of healing and the balm of Gilead in disguise, to the suffering neighbors. (XII, 117)

Twain uses a metaphor so extravagant in the first sentence that he feels it is necessary to explain it is a figure of speech. This same phrase, "metaphorically speaking," was employed earlier in a similar exaggerated metaphor in Roughing It when he compared a woman's talking to the Deluge. In this instance he compares Aunt Polly and the results of her medicine to the disaster brought by the pale horse of Revelation 6:8--"I looked, and behold a pale horse: and his name that sat on him was Death, and Hell followed with him." This is an unusual comparison which gains humor by its exaggeration. Such an allusion would not be thought of except by one widely read in the Bible, as well as imaginative. The reference to the balm of Gilead, mentioned in Jeremiah 8:22 and 46:11, is appropriate, but is more frequently used.

Not only is Aunt Polly a pious woman, but it appears that the Widow Douglas and Mrs. Harper, two of the few women even briefly mentioned in the book, are religiously inclined also. As Mrs. Harper and Aunt Polly are conversing about their dear boys, who they suppose are drowned, Mrs. Harper

exclaims: "The Lord giveth and the Lord hath taken away--Blessed be the name of the Lord! But it's so hard--Oh, it's so hard!" (XII, 146) The Biblical passage referred to is Job's words after learning that all of his children were dead and his riches were all gone.

The Widow Douglas is described first as she enters the church. Later in the story she promises to care for Huck "because, whether he was good, bad, or indifferent, he was the Lord's and nothing that was a thing of the Lord's was a thing to be neglected" (XII, 274). Huck is not so sure but that he prefers to be neglected, and among his grievances against the Widow, he lists with special irritation and injury: "And dad fetch it, she prayed all the time!" (XII, 317).

Tom, who shows unmistakable characteristics of Twain himself, does not share his aunt's beliefs. In the beginning of the book the reader is told: "He was not the Model Boy of the village. He knew the model boy very well though--and loathed him" (XII, 6). In fact, when his aunt gives him an apple, "along with an improving lecture upon the added value and flavor a treat took to itself when it came without sin through virtuous effort" (XII, 23), Tom swipes a doughnut as she closes with a "Scriptural flourish." That night he goes to bed "without the added vexation of prayers" (XII, 31), and Sunday morning arrives without his memorizing his five verses. His half-brother Sid, a type of the Sunday school story "Good Boy," had learned his lesson days before. On the last morning

after family worship, Twain writes: "Then Tom girded up his loins, so to speak, and went to work to 'get his verses'" (XII, 32).[24] For his endeavor Tom chooses part of the Beatitudes because of their shortness, but he has great difficulty learning them until Mary promises a Barlow knife as a reward.

Thoroughly scrubbed and properly dressed, Tom, along with Mary and Sid, goes to Sunday school, "a place that Tom hated with his whole heart; but Mary and Sid were fond of it" (XII, 36). All of the incidents of the Sunday school are ridiculed. The Sunday school officers and teachers "show off" for the sake of their visitors, Judge Thatcher and family. It is mentioned that a German boy "once recited three thousand verses without stopping; but the strain upon his mental faculties was too great, and he was little better than an idiot from that day forth" (XII, 38). There is no danger of such a fate befalling Tom. To the wonderment of the Sunday school superintendent and envy of the other children, Tom has enough tickets for a Bible. The Bible was supposed to be gained by memorizing verses, but Tom had traded trinkets for tickets. His real Biblical knowledge is shown, however, when Judge Thatcher asks him to name the first two disciples. Following an embarrassing pause, Tom answers that they are David and Goliath, a mix-up rather like Roxy's in Pudd'nhead Wilson.

The next chapter depicts the church service, and the author treats it in the same manner of humorous ridicule.

The choir titters and whispers; the minister reads the hymn and notices, in the way denounced by Twain in A Tramp Abroad, and prays a detailed "good, generous prayer." Tom does not appreciate the prayer:

> He was restive all through it; he kept tally of the details of the prayer, unconsciously--for he was not listening, but he knew the ground of old, and the clergyman's regular route over it--and when a little trifle of new matter was interlarded, his ear detected it and his whole nature resented it; he considered additions unfair, and scoundrelly. (XII, 50)

The Calvinistic sermon is monotonous, although "it was an argument that dealt in limitless fire and brimstone and thinned the predestined elect down to a company so small as to be hardly worth the saving" (XII, 51). Tom's only moment of interest comes when the minister presents the stirring picture of the millennium, based on Isaiah 11:6, "when the lion and the lamb should lie down together and a little child should lead them" (XII, 51). Tom is impressed, not in any spiritual sense, but because of the conspicuousness of the child, whom he wishes to be, providing the lion is tame. He suffers boredom again until his pinch bug bites a dog, which causes a terrible commotion, and he goes home quite cheerful about the service since it had a bit of variety in it.

This irreligious, irreverent boy is one side of Tom and is presented with the sympathy of the author. Yet, he has ironical religious convictions and pangs of conscience. Even though he is itching to catch the fly during the minister's long prayer, he refrains because "he believed his soul would

be instantly destroyed if he did such a thing while the prayer was going on" (XII, 51). In his despair after being rebuked sharply by Becky Thatcher, he "could be willing to go and be done with it all" (XII, 82) if he had a clean Sunday school record. He could steal a doughnut while his aunt quoted Scripture to him, but later on Jackson's Island his and Joe Harper's consciences bother them:

> . . . there was no getting around the stubborn fact that taking sweetmeats was only "hooking," while taking bacon and hams and such valuables was plain simple stealing--and there was a command against that in the Bible. (XII, 135)

It is only by resolving not to steal while they are pirates that they find peace enough to fall asleep.

Earlier when Tom came home from the Thatcher's drenching wet from water the maid threw on him, he omitted his prayers, but on Jackson's Island Joe and he say their prayers "inwardly, and lying down, since there was nobody there with authority to make them kneel and recite aloud" (XII, 133). The thought crosses their minds not to say them at all, but they are afraid "lest they might call down a sudden and special thunderbolt from heaven" (XII, 133). Another interesting contrast is Tom's attitude during both his aunt's prayer at family worship and the minister's prayer at church and his attitude as he overhears his aunt's prayer after his stealthy return from Jackson's Island. Whereas her prayer was previously referred to as "Scriptural quotations, welded together with a thin mortar of originality" (XII, 32), she now prays for Tom "so touchingly, so appealingly, and with such measure-

less love in her old trembling voice" that he is "weltering in tears. . . long before she was through" (XII, 148).

In a passage quite similar to one about his boyhood in Life on the Mississippi, Mark Twain tells of everyone in the village but Tom "getting religion" during a revival. Tom looks for at least "one blessed sinful face," but is disappointed. Joe Harper is studying a Testament; Ben Rogers, quite ironically, is visiting the poor with a basket of tracts; even Huckleberry Finn greets him with a Scriptural quotation. Tom realizes, according to the author, "that he alone of all the town was lost, forever and forever" (XII, 206), and he is horrified when a thunderstorm occurs that night. Unlike the young Sam Clemens, Tom does not repent of his sins: "The boy's first impulse was to be grateful /for the abatement of the storm/, and reform. His second was to wait--for their might not be any more storms" (XII, 206). When Tom has recovered from his illness, he walks listlessly down the street and finds Joe Harper and Huck Finn eating a stolen watermelon: ". . . they--like Tom--had suffered a relapse" (XII, 206).

It may be seen that even though Tom is the Bad Boy he has twinges of conscience. To be sure, they are not as acute as Huckleberry Finn's in the later book nor is there a resolution of the problem, but they are there.

In the chapter on the school's examination day, the compositions are particularly criticized for "the inveterate and intolerable sermon that wagged its crippled tail at the end

of each and everyone of them" (XII, 198). Although a large portion of the chapter is devoted to ridiculing the piety and gushing language of the school girl compositions, the chapter ends with slapstick humor when the cat, lowered from the garret, snatches the teacher's wig. This is characteristic of the entire book, and the brief satirical passages are almost forgotten. The result is a light-hearted effect not found in much of Twain's fiction. Gladys Bellamy has commented: "The result /of his perspective/ is that even the pettiness of the village Sunday school in Tom Sawyer is handled with a detachment which robs it of his customary scorn."[25] A concurring opinion is given by Henry Nash Smith, who points out that the church and the school are not shown as evil, "merely inconvenient and tedious," which is a very different view from the one taken in A Connecticut Yankee. For evidence of his point, Mr. Smith cites the church scene when the boys return to their own funerals. There is complete harmony among all in the community, and without ridicule "the general exultation finds expression in the singing of a Christian hymn at the command of the minister."[26]

6

Mark Twain's masterpiece and most widely read book is Adventures of Huckleberry Finn, published in 1885. Various statements of theme have been given, but usually they emphasize Huck's moral dilemma in freeing Jim from slavery and the satiric attack on conventional society. Edgar Branch believes

the theme is embodied in Huck's struggle between intuitive morality, as exemplified by the Widow's providence, and conventional conscience by which one conforms to save himself from going to Miss Watson's bad place.[27] Huck's conflict has been compared to a religious experience by Norris Yates. He states:

> . . .Huck's absorbing of three major elements in frontier fundamentalism--its endorsement of slavery, its views on prayer, and its version of hell--have been applied in an ironically reverse fashion to bring about his counter-conversion into official reprobation and actual goodness.[28]

Since the book is written with Huck as the narrative persona, most of the Biblical allusions are from his viewpoint. Many of the allusions are ironic or satiric, but a few are used as humorous figures of speech. Huck humorously compares his father, who had been drunk and had lain in the gutter all night, with Adam because "he was just all mud" (HF, p. 222). Huck's next metaphor is not so distinct. The Duke has changed his ragged old clothes for "store clothes," and Huck remarks: ". . . he looked that grand and good and pious that you'd say he had walked right out of the ark, and maybe was old Leviticus himself" (HF, p. 387). Huck has mistaken Leviticus, a book of the Bible, for Noah. Huck again refers to the Bible to describe the actions of the Duke and King. When told of Peter Wilk's death, ". . . both of them took on about that dead tanner like they'd lost the twelve disciples" (HF, pp. 372-373). In another metaphor Huck states that every time Aunt Sally found a snake

". . . you could hear her whoop to Jericho" (HF, pp. 508-509). Despite Huck's limited religious background, such comparisons do not seem to be out of character since they are ones he could easily have heard mentioned at the Widow's and especially since the one is so muddled.

Two other brief comparisons are recorded. Tom Sawyer kisses Aunt Sally while she still thinks he is a stranger, and then he tells her that he will not do it again until she asks him. Aunt Sally replies: "I lay you'll be the Methusalem-numskull of creation before ever I ask you--or the likes of you" (HF, p. 467). After Tom and Huck have helped Jim to escape, Mrs. Hotchkiss, one of the Phelps's neighbors, elaborates on the things found in his cabin and concludes" ". . .the nigger's crazy--crazy's Nebokoodneezer" (HF, p. 523). Mrs. Hotchkiss's expressive simile originates in the fourth chapter of Daniel, which tells of Nebuchadnezzar's insanity.

Biblical parallels have been suggested by two critics. As an example of "deliberate callousness of the hardhearted," Mr. Rubenstein cites the Duke and Dauphin's cruelty toward Jim and parenthetically adds: "The Dauphin actually sells Jim for forty dollars--forty pieces of silver,"[29] which implies the betraying of Christ by Judas. The second parallel occurs when Tom first sees Huck on his way from the Phelps's farm. Tom thinks he is a ghost, but Huck assures him that he was not murdered: "You come in here and feel of me if you don't believe me" (HF, p. 463). Mr. Baldanza states:

Tom's doubts on the corporeality of Huck, besides

> recalling those of Jim, obviously parallel those of his Biblical namesake, and this Doubting Thomas satisfies himself in the same way as his predecessor, by feeling of his body.[30]

Mr. Baldanza makes it clear that this brief parallel does not means that Huck should be seen as a Christ figure; rather Mark Twain is "repeating a situation already familiar to his readers simply out of the exuberance of his aesthetic faculty."[31]

Religion, as seen through the eyes of Huck, plays an important role in Huckleberry Finn. In the first chapter, "I Discover Moses and the Bulrushers," the Widow Douglas begins Huck's religious education. She starts with the story of Moses, and Huck humorously relates:

> . . . I was in a sweat to find out all about him; but by and by she let it out that Moses had been dead a considerable long time; so then I didn't care no more about him, because I don't take no stock in dead people. (HF, p. 195)

One aspect of Huck's religious education is, as has been noted, the conventional views on prayer. Different kinds of prayer serve as a motif that runs through the book and culminates in Chapter III, "You Can't Pray a Lie." It was mentioned earlier that in Tom Sawyer Huck had listed among his reasons for leaving the Widow's her praying all of the time. At the beginning of Huckleberry Finn, Huck humorously tells of having to wait to eat until the widow would "tuck down her head and grumble a little over the victual's" (HF, p. 194). Near the end of the book he comments about grace at the Phelps's: "Uncle Silas he asked a pretty long

blessing over it, but it was worth it; and it didn't cool it a bit, neither, the way I've seen them kind of interruptions do lots of times" (HF, p. 469).

Miss Watson tells Huck to pray every day, and that whatever he asks for he will get. Her statement suggests Christ's words: "Ask, and it shall be given you. . . For every one that asketh receiveth" (Matt. 7:7-8) and similar scriptures.[32] Huck tries it, then decides there is nothing to it. The Widow explains that what one can obtain by prayer is spiritual gifts, which she defines as helping other people without thought for one's self. Huck thinks it over and concludes that there is "no advantage about it--except for the other people" (HF, p. 205). He reverses his opinion afterward when a loaf of the bread sent to find his body in the river floats close enough to Jackson Island for him to catch:

> I says, now I reckon the widow or the parson prayed that this bread would find me, and here it has gone and done it. So there ain't no doubt but there is something in that thing--that is, there's something in it when a body like the widow or the parson prays but it don't work for me. . . . (HF, 235)

Huck would probably classify Mary Jane with the Widow and the preacher. When she promises Huck she will pray for him, Huck says that he is sure she did it and observes: "She had the grit to pray for Judas if she took the notion--there warn't no back-down to her, I judge" (HF, p. 425). Again Huck mentions that it would do no good for him to pray: ". . . if ever I'd 'a' thought it would do any good for me to pray for her, blamed if I wouldn't 'a' done it or bust"

(HF, p. 425).

Huck's decision to go to hell rather than to inform Miss Watson of Jim's whereabouts has been frequently commented on by critics as the climax of the book. Huck struggles with his conscience, and the thought that people who act as he has toward Jim go "to everlasting fire" makes him shiver. He kneels to pray, but the words will not come. Huck diagnoses his inability to pray as "playing double":

> I was trying to make my mouth say I would do the right thing and the clean thing, and go and write to that nigger's owner and tell where he was, but deep down in me I knowed it was a lie, and He knowed it. You can't pray a lie--I found that out. (HF, p. 449)

Following this realization, Huck says he is "full of trouble," a Biblical allusion to Job 14:1, which was discussed previously. He decides to write the letter and then see if he can pray. After writing it, he states: "I felt good and all washed clean of sin for the first time I had ever felt so in my life, and I knowed I could pray now" (HF, p. 450). Mr. Yates points out that this is a common pulpit metaphor and is "a possible echo from the camp meeting, where Huck had heard one of the preachers shout 'the waters that cleanse is free.'"[33] Mr. Yates cites Psalms 51:2; Psalms 51:7; Isaiah 1:18; Acts 22:16; and Revelation 1:5 as Biblical antecedents of this metaphor. But when Huck thinks about what Jim has done and said, he says: "All right, then, I'll go to hell" and tears up the letter.

In addition to the striking use of religious overtones

in the passage in which Huck's conscience speaks, the style is emphasized by Mr. Smith. In the earlier debate Twain had employed direct quotation for Huck's conscience, thus making it in effect a character in the story. Here, however, Huck's paraphrasing makes the stereotyped phrases of the pulpit a part of his own vocabulary and hence demonstrates satirically that even he has been partially corrupted by the decadent conventions of society. Huck's conflict, as Mr. Smith notes, is "depicted by means of a contrast between colloquial and exalted styles. In moments of crisis his conscience addresses him in the language of the dominant culture, . . ." but what is sound in him, his urge for freedom and spontaniety, is represented by the vernacular.[34]

Although Mr. Yates mentions the dominance of the pulpit terminology in this "conversion," he feels it is lacking in the earlier one of Chapter Sixteen.[35] Religion may play little or no part in Huck's decision, but there is an ironic Biblical reminiscence in his question: ". . . what's the use you learning to do right when it's troublesome to do right and ain't no trouble to do wrong, and the wages is just the same?" (HF, p. 312). Huck has said that he would have felt just as bad if he had done right and given Jim up as he does by doing wrong. "The wages is just the same" calls to mind "the wages of sin is death" (Rom. 6:23), which adds depth and multiple significance to the passage. In a metaphorical sense, if the result of doing wrong is death, ironically so is the result of doing right.

Huck sees religion as it is portrayed by various people in the book. Miss Watson is the conventional Calvinist who tells Huck about the bad place when he misbehaves. In Chapter Three Huck tells of the Widow Douglas talking "about Providence in a way to make a body's mouth water," but the next day Miss Watson would "knock it all down again" (HF, p. 205). Huck decides that there must be two Providences, and he wants to belong to the Widow's because "a poor chap would stand considerable show" with hers. As noted earlier, Edgar Branch believes these two ideas about Providences are thematic.

Quite different is the religion of the Negro slave Jim. Although his religion is overshadowed by his superstition, it still plays an important role. It is by no means conventional and stereotyped. With ironic humor Jim tells Huck about giving a dime to Balum, "Balum's Ass. . . for short," to invest for him. While Balum is in church he hears the preacher say: ". . . whoever give to do po' len' to de Lord, en boun' to git his money back a hund'd times" (HF, p. 246). The preacher's statement is not precisely Biblical, but it does have a Biblical basis. Proverbs 28:27 states: "He that giveth unto the poor shall not lack. . .,"[36] and the "git his money back a hund'd times" may be derived from Matthew 19:29 and Mark 10:30, which mention that those who forsake family and property for Christ's sake "shall receive an hundredfold." Needless to say, neither Balum nor Jim collect, and Jim says he isn't going to lend any more money

until he sees the security.

In Chapter Twelve when Huck wants to board the wrecked steamboat, Jim objects and tells Huck: "We's doin' blame' well, en we better let blame' well alone, as de good book says" (HF, p. 268). The Bible has no such scripture, but perhaps, as Mr. Covici observes, this is a burlesque of "Sufficient unto the day. . ." (Matt. 6:34). Mr. Covici believes this burlesque "emphasizes the disparity between the appearance of Jim and Huck on the raft and the conventional view of Christian behavior."[37]

Jim's unconventional attitude toward Biblical characters is shown in the next chapter entitled "Was Solomon Wise?" Huck is reading to Jim about kings and other royalty when Jim comments that he has not heard about any kings before except King Solomon, "unless you counts dem kings dat's in a pack er k'yards" (HF, p. 279). This startling juxtaposition provides humor and sets the tone for the remainder of the chapter. A harem is mentioned, and in explaining it to Jim Huck says that Solomon had one. Jim feels the noise that would result from the large number of children and the quarreling of the wives would be tremendous and concludes that Solomon wasn't such a wise man. Because the Widow told him so, Huck insists that Solomon was wise. Then, to further substantiate his theory, Jim refers to Solomon's order to cut the child in two and give each woman part of him. Following the same reasoning as the villagers in Pudd'nhead Wilson, Jim asks: "En what use is a half a

chile?" (HF, p. 281). Huck protests that Jim missed the point, but Jim replies:

> "Blame de p'int! I reck'n I knows what I knows. En mine you, de real p'int is down furder--it's down deeper. It lays in de way Sollermun was raised. You take a man dat's got on'y one er two chillen; is dat man gwyne to be waseful o' chillen? No, he ain't; he can't 'ford it. He know how to value 'em. But you take a man dat's got 'bout five million chillen runnin' roun' de house, en it's diffunt. He as soon chop a chile in two as a cat. Dey's plenty mo'. A chile er two, no' er less, warn't no consekens to Sollermun, dad fetch him. (HF, pp. 281-282)

This chapter is believed by Gilbert Rubenstein to illustrate the theme of conflict between romance and realism. He states: "The whole idea of monarchy, in the very funny and pertinent colloquy between Huck and Jim about King Solomon's wisdom, is satirized as a cruel romantic delusion."[38] It is all the funnier, according to Mr. Rubenstein, because Jim realistically explodes Huck's romantic ideas. But in addition to this, the chapter provides a comic relief from the serious preceding chapter about the gang on the sinking Walter Scott, and it prepares the way for the introduction of the Duke and Dauphin in Chapter Nineteen. Furthermore, there is the suggestion of the importance of training in Jim's statement, "It lays in de way Sollermun was raised." This idea is developed in Pudd'nhead Wilson, A Connecticut Yankee, "The Man That Corrupted Hadleyburg," and "What Is Man?" Certainly the burlesque and the irreverent discussion degrade the Biblical account.

Quite different from Jim's religious viewpoints and attitudes are those represented by people along the shore.

Particularly satiric is the paragraph that tells about the Grangerfords' and Shepherdsons' going to church. Immediately preceding the passage, Buck has related to Huck some of the gory details of the feud. Huck then tells about the Grangerfords' and Shepherdsons' going to church with their guns and listening to some "pretty ornery preaching--all about brotherly love, and such-like tiresomeness" (HF, p. 332). On the way home Huck listens to the Grangerfords, who "had such a powerful lot to say about faith and good words and free grace and preforeordestination," (HF, p. 332) and he concludes: "it did seem to me to be one of the roughest Sundays I had run across yet" (HF, p. 333).

Following the Grangerford-Sheperdson episode, the Duke and the King come aboard the raft. Huck is repulsed by the pretended piety of the King while he is preaching, "workin' camp-meetin's and missionaryin' around" (HF, p. 346). One incident that not only shows the King's hypocrisy, but also a satiric view of frontier religion, is the emotional Pokeville camp meeting, which Huck attends with the King. A portion of the passage was quoted in the introduction to show Mark Twain's use of "and's" in the style of the King James Version of the Bible. Not only is the style Biblical, but much of the pulpit terminology used by the preacher has Biblical antecedents. The metaphor referring to the Bible as "the brazen serpent in the wilderness" and the command to "Look upon it and live!" have their origin in Numbers 21:9--"And Moses made a serpent of brass, and put it upon a pole,

and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived."

With rhythmic prose, the preacher continues his appeal in a masterpiece of Biblical phraseology:

> "Oh, come to the mourners' bench! come, black with sin! (amen!) come, sick and sore! (amen!) come, lame and halt and blind! (amen!) come, all that's worn and soiled and suffering!--come with a broken spirit! come with a contrite heart! come in your rags and sin and dirt! the waters that cleanse is free, the door of heaven stands open--oh, enter in and be at rest!" (HF, p. 357)

"All that's worn and soiled and suffering" compares with Christ's words: "Come unto me, all ye that labour and are heavy laden, and I will give you rest" (Matt. 11:28). "Come with a broken spirit! come with contrite heart!" is closely related to Psalm 51:17--"The sacrifices of God are a broken spirit: a broken and contrite heart, O God, thou wilt not despise." The "rags" mentioned could be a reference to Isaiah 64:6, and "waters that cleanse" possibly originates in Ephesians 5:26--"That he might sanctify and cleanse it /the Church/ with the washing of water by the word."[39] In John 10:9 Christ states that He is the door and all that are saved, and hence ready for heaven, must enter by Him, and the "rest" refers back to Matthew 11:28.

This mixture of Biblical language certainly adds to the realism of the scene and further contributes to the irony. In the following passages Twain is not only highlighting the King's hypocrisy, but there is the implicit suggestion that the camp meeting crowd, and thus all religious people, are

foolishly gullible to tears and far-fetched stories. They take up an offering for the King and, ironically, contribute to his wickedness instead of the reformation of pirates.

One brief but significant allusion to the Bible occurs after Colonel Sherburn shoots Boggs. The dying Boggs is carried into a little drug store and laid on the floor. A large Bible is placed under his head, and another is opened and spread on his breast. Huck states: "He made about a dozen long gasps, his breast lifting the Bible up when he drawed his breath, and letting it down again when he breathed it out--and after that he laid still; he was dead" (HF, p. 371). It is extremely ironic that the Bible which was portrayed earlier by the preacher as a means of life, "Look upon it and live!," now hastens the death of a man. There is also the feeling that its hindrance of Boggs's breathing is symbolic for Twain of the stifling effects of Biblical precepts upon mankind in general.

Although the Bible influences the style of some passages, it may be concluded that the outstanding use of the Bible in Adventures of Huckleberry Finn is for satire, usually attacks on religion. Mr. Smith states:

> Pretended or misguided piety and other perversions of Christianity obviously head the list of counts in Mark Twain's indictment of the prewar South. And properly: for it is of course religion that stands at the center of the system of values in the society of the fictive world and by implication in all societies.[40]

There is the pretended piety of the King and the misguided piety of Miss Watson, the Shepherdsons, and the Grangerfords.

Huck believes that the Widow's prayers "work," and he wants to belong to her Providence. Yet she is inconsistent since she will not let Huck smoke though she takes snuff (HF, p. 195). Jim is religious, but is bound by superstition. Aunt Sally and Uncle Silas Phelps are portrayed as good, kind-hearted people, but even they receive some humorous ridicule. Uncle Silas is described as "the innocentest, best old soul," and Huck says it is not surprising since he is a preacher as well as a farmer. He continues by saying that Uncle Silas had built a small church at his own expense, "and never charged nothing for his preaching, and it was worth it, too." (HF, p. 456) Only Mary Jane remains untouched.

7

A Connecticut Yankee in King Arthur's Court, published in 1889, was considered by Howells to be Mark Twain's masterpiece, but modern critics disagree because of the lack of unity and contradiction in thematic ideas. In the book Twain particularly attacks the nobility and the Catholic Church of Arthur's England, but he also points up injustices of the 1880's in America as well as England.

Mark Twain, speaking through the Yankee, attacks the Established Church in various ways. Hank Morgan feels there should be various religious sects as a united Church always falls into selfish hands, which then means "death to human liberty and paralysis to human thought" (XVI, 78). An example of this is shown later in the book when he explains how a

minority was able to rule because the priests told the people it was ordained of God (XVI, 101). The nobility often is connected with the satire of the Church. There is the ironical incident in which Morgan le Fay kills a servant boy without remorse; yet she never fails to attend divine services and to pray. Following this, Hank concludes: "I will say this much for the nobility: that, tyrannical, murderous, rapacious, and morally rotten as they were, they were deeply and enthusiastically religious" (XVI, 131). Religion is especially derided in the chapters dealing with the Yankee's visit in the Valley of Holiness. In these chapters religion is viewed as a producer of ignorance and superstition. Twain even slyly ridicules the personal morals of the Church leaders when Sandy mentions the building of a nunnery across the vale from the monastery and the cooperating together to establish a foundling asylum midway. The picture is not entirely dark, however, as the Yankee recognizes that many of the priests "on the ground among the common people, were sincere and right-hearted, and devoted to the alleviation of human troubles and sufferings" (XVI, 143).

Despite this bitter satire of institutionalized religion, there are only a few explicit Biblical allusions. Mark Twain employs the Hebrew word Sheol to convey the idea of hell in the expression "raise Sheol" (XVI, 94), and he uses the metaphor "Adam-newsboy of the world" (XVI, 255). A Biblical reference is made by Sandy in one of her lengthy discourses. Explaining that it would be impossible to return the pigs

that are enchanted ladies to their homes, she begins with the creation and in the same sentence continues, until interrupted by Morgan, to relate the story of Adam's fall. Another allusion to the Bible is made by the Yankee in one of his tirades against the Roman Catholic Church. He feels the Church has "coverted a nation of men to a nation of worms" (XVI, 67). Among the ways listed by which she accomplished this, he states: ". . . she invented 'divine right of kings,' and propped it all around, brick by brick, with the Beatitudes--wrenching them from their good purpose to make them fortify an evil one" (XVI, 67). The passage then continues to tell what the Church preached. Several of the items are from the Beatitudes, but are given in a manner that presents them as vices rather than virtues. Twain writes: ". . .she preached (to the commoner) meekness under insult" (XVI, 67), which brings to mind Matthew 5:5--"Blessed are the meek: for they shall inherit the earth." He mentions the preaching of humility and meekness of spirit, which are reminiscent of "Blessed are the poor in spirit. . ." (Matt. 5:3).

Twice Hank Morgan compares Biblical events to incidents in which he is involved. After blowing up Merlin's tower, he glories in his accomplishment and the effect on the people:

> There was nothing back of me that could approach it, unless it might be Joseph's case; and Joseph's only approached it, it didn't equal it, quite. For it stands to reason that as Joseph's splendid financial ingenuities advantaged nobody but the king, the general public must have regarded him with a good deal of disfavor, whereas I had done my entire public a kindness in sparing the sun, and was popular by reason for it. (XVI, 64)

Actually, there are other parallels than the one stated. The Egyptian Pharaoh made Joseph ruler of Egypt by saying "only in the throne will I be greater than thou" (Gen. 41:40). Like Joseph, Morgan is made the second personage in the kingdom (XVI, 55). In both events the kings order the newly honored dressed immediately in rich clothing.[41] Previously both were in prison, and both gain their recognition by exhibiting supernatural, or what seems to be supernatural, powers. Joseph interpreted Pharaoh's dream (Gen. 41:25-32), and the Yankee causes the sun to be darkened. The stated parallel refers to Joseph's gathering the excess food in the seven years of plenty and then selling it during the seven years of famine. Yet Morgan's pride causes him to exaggerate, for surely the people were thankful that there was corn to buy, since without it they would have starved.

The other stated comparison is with a Biblical story that Twain uses in Pudd'nhead Wilson's Calendar. When the Yankee starts on his adventure with Alisande, some small boys throw clods at them. The Yankee humorously comments:

> In my experience boys are the same in all ages. They don't respect anything, they don't care for anything or anybody. They say "Go up, baldhead" to the prophet going his unoffending way in the gray of antiquity; they sass me in the holy gloom of the Middle Ages; and I had seen them act the same way in Buchanan's administration; I remember, because I was there and helped. The prophet had his bears and settled with his boys, and I wanted to get down and settle with mine, but it wouldn't answer, because I couldn't have got up again. (XVI, 91)

The duel between Hank Morgan and Sir Sagramor is an extended parallel of the Biblical story of David and Goliath.

No doubt Twain was well acquainted with the story since both characters are mentioned by Tom Sawyer and Roxy. The parallel is discussed by Pascal Covici as an example of Mark Twain's creation of "a dual perspective by his contrasts between the situation he is describing and the source of the allusions he draws."[42] Both battles are more than just duels between individuals. Goliath's challenge to the Israelite army is to send one of their men to fight him. If the Israelite is victor, the Philistines are to be the servants of the Israelites; if Goliath slays the Israelite, the Israelites will be the servants (I Sam. 17:9). Hank states that he is "entering the lists to either destroy knight-errantry or be its victim" (XVI, 351). He is "the champion of hard unsentimental common-sense and reason" (XVI, 351) while David tells Goliath: ". . . I come to thee in the name of the Lord of hosts, the God of the armies of Israel . . ." (I Sam. 17:35). Thus, as Mr. Covici points out, the defeat of either Hank or David meant not only his own death, but the downfall of his type of civilization.[43]

There are also numerous parallels in the preparations for battle. The armor of both Goliath and Sir Sagramor is described at length while David and Hank do not wear the standard battle dress of the day or use conventional weapons. Goliath taunts David for his lack of arms: "Am I a dog, that thou comest to me with staves?" (I Sam. 17:43) So also does Sir Sagramor taunt Hank for his lack of weapons. After killing their opponents, neither David nor Hank feel any

remorse.

The suggestion of the Biblical parallel adds dignity and importance to the Morgan-Sir Sagramor incident. Still there are two important differences, which Mr. Covici notes, between the presentation of Hank and David. Hank's pride and bluff, which David does not have, create an effect of irony. Hank is supposed to be representing "sense and reason," but he has a great deal of personal pride. He wishes "a certain hello-girl of West Hartford" could see him, and after roping Sir Launcelot he "sat there drunk with glory" (XVI, 355). Yet it is this type of human nature that Hank is striving at in knight-errantry. Hank realizes that his bullets of science are not inexhaustible power so he must bluff: "If I spent the eleventh shot without convincing these people, the twelfth man would kill me, sure" (XVI, 359). Mr. Covici concludes:

> David is never in a position of bluff, nor is he guilty of pride. His trust is in God, not in science, and he does not need to "show off" to anyone. Hank discovers that science alone--the revolvers--will not suffice, so he must bluff. He is guilty of pride because his reliance on his own scientific ingenuity prevents him from seeing himself as merely the servant of the force he worships. The suggestion that nineteenth-century Americans worship the machine and see themselves as God's Chosen People rounds out the irony of the implicit contrast between David and Hank.[44]

The manner in which Hank's pride undercuts his sense and reason is only one minor discrepancy in The Connecticut Yankee. The book begins with Hank as the reformer who brings progress and enlightenment, but in the end his enemy Merlin, the symbol of bigotry and superstition, is victorious. Mr.

Smith sees this as a loss of faith by the author.

> He had planned a fable illustrating how the advance of technology fosters the moral improvement of mankind. But when he put his belief to the test by attempting to realize it in fiction, . . . some force other than his conscious intention convinced him that his belief in progress and human perfectibility was groundless.[45]

This breakdown of Mark Twain's optimism in the progress of mankind seems complete. Thus, in The Mysterious Stranger Satan says that people are "dull and ignorant and trivial and conceited, and so diseased and rickety and such a shabby, poor worthless lot all around."[46]

8

One of Mark Twain's less known works, The Mysterious Stranger, is often dismissed as an unsuccessful attempt to objectify the pessimistic philosophy of his late years. Alexander Cowie calls The Mysterious Stranger "one of the most relentless and blasphemous pieces of writing ever produced by a major author," and says that the "charges are preferred in the form of a narrative which. . . is little else than concentrated pessimism dispensed in the form of dialogue, parable, and a rather loosely contrived main plot."[47] This short novel, however, is not to be ignored and is worthy of study, not only biographically, but as a representative of Twain's art. His use of events that have religious parallels contributes to the pessimistic and blasphemous nature of the book and serves also as an "under the surface" means of unification.

Twain probably started writing the book in 1898. In a revealing letter written to William Dean Howells on May 12, 1899, he wrote:

> What I have been wanting is a chance to write a book without reserves--a book which should take account of no one's feelings, and no one's delusions; a book which should say my say, right out of my heart, in the plainest language and without a limitation of any sort. I judged that that would be an unimaginable luxury, heaven on earth.
>
> . . . I believe I can make it tell what shabby poor ridiculous thing he is, and how mistaken he is in his estimate of his character and powers and qualities and his place among animals. . . .
>
> I hope it will take me a year or two to write it, and that it will turn out to be the right vessel to contain all the abuse I am planning to dump into it.[48]

Actually he never completed The Mysterious Stranger although he composed four different versions between 1898 and 1906. Albert Paine, his close friend and biographer, found the closing chapter after Twain's death in 1910, and the story was published serially in Harper's Magazine and in book form in 1916.

Coleman Parsons suggests that sources from life which probably influenced The Mysterious Stranger include Twain's Presbyterian upbringing, boyhood incidents, remorse, and the suffering and loss in his later years. Among the more important literary influences listed by Parsons are Voltaire's Zadig, Wilbrandt's Der Meister von Palmyra, Lecky's History of European Morals, and The Apocryphal New Testament.[49] To this list could be added the Bible.

E. S. Fussel believes that the book outlines a general

theory of solipsism,[50] and this is the ultimate framework and the theme of the story.[51] Mr. Fussel bases his idea of theme and structure on Mark Twain's conclusion of the book in which Satan tells Theodor:

> "It is true, that which I have revealed to you; there is no God, no universe, no human race, no earthly life, no heaven, no hell. It is all a dream--a grotesque and foolish dream. Nothing exists but you. And you are but a thought--a vagrant thought, a useless thought, a homeless thought, wandering forlorn among the empty eternities!" (MS, pp. 743-744)

This "total rejection of objective validity," Fussel believes, has been prepared for by the dream-vision structure of the book.

In addition to the solipsism theme, one unifying aspect of the book which has been only slightly commented on is the curious approximation of Biblical and Apocryphal incidents to portions of the book, which supplies a continuous thread of satire woven into the story. Perhaps some of these parallels were used unconsciously by Twain because he was steeped in Calvinism and had a strong religious background which continued to influence him although he had formally rejected traditional Christianity. Some nevertheless, were no doubt purposefully used ironically and tend to heighten the bitterness against the idea of God and make the cynicism more effective.

That Twain intended to ridicule Christianity in The Mysterious Stranger is evidenced by his description of the boys of Eseldorf at the beginning of the book:

We were not overmuch pestered with schooling. Mainly

> we were trained to be good Christians, to revere the Virgin, the Church, and the saints above everything. Beyond these matters we were not required to know much; and in fact not allowed to. Knowledge was not good for the common people and could make them discontented with the lot which God had appointed for them, and God would not endure discontentment with His plans. (MS, p. 632)

Interwoven with the satire of Christianity is the satire of the Bible, and the two become inseparable. Thus, when Satan shows Seppi and Theodor a history of civilization, it is noticeable that, with the exception of Caesar's invasion of Britain, the only specific events listed are Biblical. The history begins with Cain's beating Abel to death with a club and ends with Jael's driving a nail into the temple of her sleeping guest. Also included are the flood, Noah's drunkenness, Sodom and Gomorrah, Lot and his daughters in the cave, and the Hebraic wars. Satan tells the boys "that without Christian civilization war must have remained a poor and trifling thing to the end of time" (MS, p. 719), and later adds: "Two or three centuries from now it will be recognized that all the competent killers are Christians; then the pagan world will go to school to the Christian--not to acquire his religion, but his guns" (MS, p. 720).

Most of the allusions are to Satan, who is the leading character of the story. In his enlightening article, "The Devil and Samuel Clemens," Mr. Parsons writes:

> In the psychic malaise induced by a sense of guilt, Samuel Clemens tried to gain control of the consciousness of sin by understanding his own experience by penetrating the meaning of Biblical mythology and revising myth in the light of his own knowledge of psychology and the accursed Moral Sense,

and by creating a neo-trinitarian theology.[52] Twain's theology was trinitarian in that it involved "contempt for the Old Testament God, championship of the insulted and injured Satan, and immense respect for the universal Creator."[53] He intermingled, however, and even confused the three at times. Thus Satan, the guiltless nephew of the Devil, is the Creator type brought back from infinite space and emerges as "God of This World, a truly daring, free, and inquisitive spirit in opposition to factitious theologies and illusory realities."[54]

Satan acts and thinks in part like Jesus in the Apocryphal New Testament, "A Curious Book," discussed in a letter of June 2, 1867, to the San Francisco Alta California.[55] Among the items from the Apocrypha that Twain notes are Jesus's making flying birds from clay, his widening or contracting of objects not properly made by Joseph, and causing a dead boy to speak to acquit him from the charge of throwing the boy from the roof of a house. The young Jesus also brings about the death of a boy who breaks his fish-pools, of another boy who runs against him, and of a school master who is going to whip him. Furthermore, he causes blindness to fall upon his accusers.[56] Twain comments: "His society was pleasant, but attended by serious drawbacks."[57]

Similarly, Twain's Satan "made birds out of clay and set them free, and they flew away, singing" (MS, p. 639), and he mended things which the boys broke with a touch (MS, pp. 640-641). In the passages from the Apocrypha

referred to by Twain in his letter, the Apocryphal Jesus is revengeful, and it is apparent that Twain was especially concerned with mentioning Jesus's killing someone. He emphasizes Satan's role in murdering innocent people too, although Satan is not usually revengeful, only indifferent. Yet Satan kills the little workmen of the castle that are fighting. The other people gathered around to mourn--"A scene which Satan paid no attention to until the small noise of the weeping and praying began to annoy them" (MS, p. 643). Then he reaches out and destroys the little people with the heavy board seat of the boys' swing. Furthermore, in order to live, the Portuguese who struck and kicked Satan must water a tree each hour every night. Many passages could be quoted to show the boys' pleasure in the society of Satan, but it too has its serious drawbacks because through it they reach their bitter disillusionment.

An additional prominent similarity between Jesus of the Apocrypha and Satan is their love and high esteem for animals. As the animals worshiped Jesus, he turned to his parents and the people looking on and said: "How much better than you are the beasts which know me and are tame, while men know me not."[58] To Satan, animals are better than man because of man's Moral Sense, "which degrades him to the bottom layer of animated being" (MS, p. 670).

In addition to the comparisons to the Aprocryphal New Testament, many parallels can be drawn between incidents in The Mysterious Stranger and the canonical books of the Bible.

Not only is the crowd of little men and women created by Satan like a microcosm to the macrocosm of the Genesis account of the creation by God, as Fussell observes,[59] but the destruction of the castle and the people is a parallel of the "end of the world" prophesied in Revelation. In stirring language Twain writes:

> A small storm-cloud began to settle down black over the castle and the miniature lightning and thunder began to play, and the ground to quiver, and the wind to pipe and wheeze, and the rain to fall, and all the people flocked into the castle for shelter. The cloud settled down blacker and blacker and one could see the castle only dimly through it; the lightning blazed out flash upon flash and pierced the castle and set it on fire, and the flames shone out red and fierce through the cloud, and the people came flying out, shrieking, but Satan brushed them back, paying no attention to our begging and crying and imploring; and in the midst of the howling of the wind and volleying of the thunder the magazine blew up, the earthquake rent the ground wide, and the castle's wreck and ruin tumbled into the chasm, which swallowed it from sight, and closed upon it, with all that innocent life, not one of the five hundred poor creatures escaping. (MS, pp. 645-646)

The pouring out of the "vial of wrath" by the seventh angel in the book of Revelation reveals a similar catastrophe:

> And there were voices, and thunders, and lightnings; and there was a great earthquake, such as was not since men were upon the earth, so mighty an earthquake, and so great.
>
> And the great city was divided into three parts, and the cities of the nations fell: and great Babylon came in remembrance before God, to give unto her the cup of the wine of the fierceness of his wrath.
>
> And every island fled away, and the mountains were not found. (Rev. 16:18-20)

Other passages dealing with "the great day of his wrath" record fire and men "scorched with great heat" (Rev. 16:9), the kingdom being full of darkness (Rev. 16:10), and the fleeing of the people to the mountains and rocks for protection (Rev. 6:15-16), but God's wrath is not to be deferred by any amount of pleading. After these things, the voices of the saints in heaven are heard praising God and "singing as it were a new song" (Rev. 14:2). Likewise, Twain has Satan play on a "strange, sweet instrument" music from heaven, and the boys fix their eyes on him with looks of worship (MS, p. 646).

A comparison of lesser consequence in this first meeting is Satan's appearance to the three boys who are on a favorite woody hill-top to Christ's transfiguration on a high mountain before the three disciples (Matt. 17:1-13; Mark 9:1-7; Luke 9:28-36). On the other hand, Satan's lighting of the boy's pipe by blowing on it (MS, p. 637) may possibly be a back-handed slap at the Genesis account of the creation of man.[60]

Several Biblical parallels may be drawn to Satan's association with Marget and Ursula. These parallels are given emphasis by the stated Biblical allusion when Satan first meets Ursula. Ursula has found a stray kitten which she plans to take home. When Satan asks why she does not give it to the rich since she and Marget have a scarcity of food, she replies that the rich do not care for the poor. She feels that God will provide for the kitten. Satan

inquires why she thinks so and angrily Ursula answers: "Because I know it! . . . Not a sparrow falls to the ground without His seeing it" (MS, p. 662). Ursula of course is referring to Matthew 10:29 which states: "Are not two sparrows sold for a farthing? and one of them shall not fall on the ground without your Father." Satan's retort is intensely sarcastic: "But it falls, just the same. What good is seeing it fall?" (MS, p. 662)

Quite ironically, Satan then uses the cat as an intermediary in supplying the needs of Marget and Ursula.[61] So is an animal used by Christ in Matthew 17:27 when Peter is instructed to catch a fish that will have in its mouth money, which is to be used to pay their tribute. Although it is more elaborate fare, the miraculous appearance of additional fish in the skillet and of other foods when Satan invites himself to dinner at Marget's (MS, p. 667) is reminiscent of the widow who had only a small amount of meal, but when she shared with the prophet Elijah, the supply continued (I Kings 17:12-15). It is also interesting to note that Satan and Theodor arrive mysteriously in the room with the door shut even as Christ, after his resurrection, appears to the disciples who are in a room with the doors closed (John 20:19). Later, the supplying of wine at the party recalls Christ's turning water into wine at the marriage feast in Cana (John 2:1-10).

Mr. Parsons believes that the creation of the marvelous tree that bore "fruits of many kinds and colors" (MS, p. 738)

belongs among the Indian, Amerindian, and Irish folk tales. He observes that the parent stock of many of these wondrous trees is perhaps the Tree of Life in the New Jerusalem, "which bare twelve manner of fruits, and yielded her fruit every month" (Rev. 22:2).[62] The tree ironically becomes the Tree of Life for the Portuguese man when Satan tells him that if he fails to water it each hour every night it will die and so will he (MS, p. 739). There is a suggestion of Christ's feeding of the five thousand[63] when everyone comes running with his basket. Yet no matter how much fruit is taken, the supply remains undiminished. In addition, Satan's causing the leaves of the tree to wither and fall and his pronouncement that it will never bear fruit again may be identified with Christ's curse on the fig tree: "Let no fruit grow on thee henceforward for ever," and its subsequent withering (Matt. 21:19).

Of course, there are important differences between Christ and Twain's Satan, such as Christ's compassion and Satan's indifference to human suffering. Moreover, Satan cannot create a happy life. There are, however, several general characteristics which are common to both. Satan, like Christ, seems omnipotent. He "had seen everything, he had been everywhere, he knew everything, and he forgot nothing" (MS, p. 643), even as Christ is omniscient. Theodor continues: "He saw the world made; he saw Adam created; he saw Samson surge against the pillars and bring the temple down in ruins about him . . ." (MS, p. 644).

These Biblical allusions recall the eternity of Christ mentioned in scriptures such as: "Before Abraham was, I am" (John 8:58) and "Christ abideth for ever" (John 12:34).

Satan "was a fresh breeze to the weak and the sick, wherever he came" (MS, p. 662), and his effect on Ursula approaches the healing of Christ. Mr. Fussell believes that Satan functions in a variety of ways, but that he is always the instructor, and "every speech and action finally tends towards the communication of knowledge and 'truth.'"[64] Teaching was also an integral part of Christ's ministry though the knowledge he wished to impart was diametrically opposed to that of Satan.

In the presence of Satan the boys are filled with ecstasy and can only love him and "be his slaves" (MS, p. 643). They can always tell when he is near by a certain feeling or tingling sensation. His effect on the villagers is described by Mr. Fussell as that of a "low-voltage mystic experience."[65] Christ is presented as having a drawing power which might be summarized in the words of the two disciples that walked with the resurrected Christ on the road to Emmaus: "Did not our heart burn within us, while he talked with us by the way, and while he opened to us the scriptures?" (Luke 24:32).

Another corresponding attribute of Christ and Satan, the supplying of wants even before verbally asked, is revealed in a short passage. Satan miraculously supplies the boys with fruit, and after they have eaten it they wish, though

they do not ask, for more. Satan tells them that they can have everything their appetites call for: ". . . you need not name the thing you wish; as long as I am with you, you have only to wish and find" (MS, p. 639). This closely resembles a combination of two scriptures. Like Satan, in Matthew 6:8 Christ tells his followers: ". . . your Father knoweth what things ye have need of, before ye ask him," and in Matthew 7:7 he states: ". . . seek, and ye shall find . . . ."

One particular word used by Mark Twain in The Mysterious Stranger is rich in Biblical meaning. After Father Peter is suspended by the bishop, the "other priest, Father Adolf, had his flock" (MS, p. 634), and Satan calls the human race sheep (MS, p. 725). When Theodor protests, Satan says: "Still, it is true, lamb. . . . Look at you in war--what mutton you are, and how ridiculous" (MS, p. 726). Sheep are known for their characteristic of following a leader, and Satan had this in mind when he called the human race sheep. The crowd has hanged a lady it considered a witch and then stoned her.[66] Satan reveals to Theodor that sixty-two of the sixty-eight people who threw stones did not wish to do so, but did it because they were following the crowd. In time to come, Satan says, someone on the opposite side will make the most noise "and in a week all the sheep will wheel and follow him, and witch-hunting will come to a sudden end" (MS, p. 726).

The above passage in which Satan used the word sheep degradingly becomes even more satiric when the Biblical use

is considered. The Biblical word has the same connotation of following a leader, but always in a favorable sense. God's people are referred to as "the sheep of his pasture,"[67] and in sinning they become like lost sheep.[68] The people without leaders are likened to sheep without a shepherd.[69]

Other brief parallels may be found in the book. The description of the astrologer's "staff which was known to have magic power" (MS, p. 633) is suggestive of Moses's staff. Although Frau Brandt is not a Christ figure, several things about her trial and death are reminiscent of Christ's. Like Christ,[70] she is found guilty of blasphemy. After this she is delivered to the "secular arm" (MS, p. 716) as Christ was brought before Pilate's court to be condemned.[71] The most striking similarity occurs, however, when Faru Brandt, after being railed at and taunted by the crowd, forgives them as the smoke starts to rise: "We played together once, in long-gone days when we were innocent little creatures. For the sake of that, I forgive you" (MS, p. 716). While on the cross Christ prayed: "Father, forgive them; for they know not what they do" (Luke 23:34).

The satiric use of these Biblical parallels coincide with the fatalistic and pessimistic subject matter. The first important episode in the book, the meeting with Satan when he creates the little people, and the last episode, Satan's creation of the miraculous fruit tree and the curse on the foreigner, are especially rich in Biblical parallels. Thus, these ironical Biblical allusions are an integral part

of the book and along with the solipsism theme help to unify it.

NOTES

[1]Arthur Lawrence Vogelback, "The Prince and the Pauper: A Study in Critical Standards," American Literature, XIV (March, 1942), 53-54.

[2]Job 41:24 reads: "His heart is as firm as a stone; yea as hard as a piece of the nether millstone." The other reference occurs after the prophet Zechariah has reproved the Israelites in captivity for their evil, but they refuse to hearken: "Yea, they made their hearts as an adamant stone. . ." (Zech. 7:12).

[3]Matt. 26:69-75; Mark 14:66-72; Luke 22:54-62; and John 18:25-27. Cf. Christ's remarks to His mother and brothers--Matt. 12:46-50; Mark 3:31-35; and Luke 8:19-21.

[4]Paine, Biography, I, 81 and Dixon Wector, Sam Clemens of Hannibal (Boston, 1952), p. 211.

[5]Paine, Biography, II, 1034.

[6]Albert E. Stone, Jr., "Mark Twain's Joan of Arc: The Child as Goddess," American Literature, XXXI (March, 1959), 5.

[7]Ibid.

[8]See Paine, Biography, III, 1435-1441.

[9]Cf. Esther 4:3, Isa. 58:5; Jer. 6:26; Dan. 9:3; Jonah 3:6; Matt. 11:21; and Luke 10:13.

[10]Paine, Biography, I, 395.

[11]Stone, p. 17.

[12]Ibid., p. 19.

[13]Leslie A. Fiedler, "'As Free As Any Cretur. . .,'" New Republic, August 22, 1955, p. 16.

[14]F. R. Leavis, ed., Pudd'nhead Wilson, by Samuel L. Clemens (New York, 1955), p. 27.

[15]There is a difference, of course, in that Solomon's command was aimed at the affections of the true mother, whereas David Wilson had no such motive.

[16]Dan. 8:16; 9:21; Luke 1:19, 26.

[17]Leavis, p. 31.

[18]Smith, p. 183.

[19]Bellamy, p. 328.

[20]The ellipses are the author's.

[21]Smith and Gibson, eds., Mark Twain--Howells Letters, II, 122.

[22]Walter Blair, "On the Structure of Tom Sawyer," Modern Philology, XXXVII (August, 1939), 75-88.

[23]Smith, p. 82.

[24]See Ex. 12:11; I Kings 18:46; II Kings 4:29; Job 38:3; Prov. 31:17; Luke 12:35; and I Peter 1:13 for Scriptural sources for "girded up his loins."

[25]Bellamy, p. 336.

[26]Smith, p. 89.

[27]Edgar M. Branch, "The Two Providences: Thematic Form in Huckleberry Finn," College English, XI (January, 1950), 188-195.

[28]Norris W. Yates, "The 'Counter-Conversion' of Huckleberry Finn," American Literature, XXXII (March, 1960), 10.

[29]Gilbert M. Rubenstein, "The Moral Structure of Huckleberry Finn," College English, XVIII (November, 1956), 75.

[30]Frank Baldanza, "The Structure of Huckleberry Finn," American Literature, XXVII (November, 1955), 355.

[31]Ibid.

[32]Cf. Matt. 21:22; Mark 11:25; John 15:7, 16:23; and I John 3:22.

[33]Yates, p. 8.

[34]Smith, p. 122.

[35]Yates, p. 6.

[36]Cf. Mark 10:21; Matt. 19:21; and Eccles. 11:1.

[37]Covici, p. 117.

[38]Rubenstein, p. 76.

[39]Cf. "Then will I sprinkle clean water on you, and ye shall be clean: from all your filthiness, and from all your idols, will I cleanse you" (Ezek. 36:25).

[40]Smith, p. 118.

[41]Pharaoh orders that Joseph be "arrayed. . . in vestures of fine linen, and put a gold chain about his neck" (Gen. 41:42). Similarly, King Arthur commands that Hank Morgan be clothed "like a prince" (XVI, 53).

[42]Covici, p. 114.

[43]Ibid., pp. 115-116.

[44]Ibid., p. 116.

[45]Smith, p. 170.

[46]Smauel L. Clemens, The Mysterious Stranger, The Portable Mark Twain, ed. Bernard DeVoto (New York, 1946), p. 644. Subsequent references to this edition (abbreviated MS) will be cited parenthetically in the text.

[47]Alexander Cowie, The Rise of the American Novel (New York, 1948), p. 637.

[48]Clemens, Letters, II, 681.

[49]Coleman O. Parsons, "The Background of The Mysterious Stranger," American Literature, XXXII (March, 1960), 55-74.

[50]F. H. Bradley, Appearance and Reality (Oxford, 1930), p. 218: "The argument in favour of Solipsism, put most simply, is as follows. 'I cannot transcend experience, and experience must be my experience. From this it follows that nothing beyond my self exists; for what is experience is its states.'"

[51]E. S. Fussell, "The Structural Problem of The Mysterious Stranger," Studies in Philology, XLIX (January, 1952), 95-104.

[52]Coleman O. Parsons, "The Devil and Samuel Clemens," The Virginia Quarterly Review, XXIII (Autumn, 1947), 602.

[53]Ibid., p. 595.

[54]Ibid., p. 599.

[55]Samuel L. Clemens, Mark Twain's Travels With Mr. Brown, ed. Franklin Walker and G. Ezra Dane (New York, 1940), pp. 251-254.

[56]These incidents from the Aprocryphal New Testament are recorded in the Gospel of Thomas.

[57]Clemens, Travels with Mr. Brown, p. 253.

[58]Robert O. Ballou, ed., The Bible of the World (New York, 1939), p. 1258.

[59]Fussell, pp. 99-100.

[60]Ibid., p. 99.

[61]Satan tells Marget: "This kind is called the Lucy Cat. Its owner finds four silver groschen in his pocket every morning" (MS, p. 664). Later when Marget entertains the villagers, Theodor says: "The cat began to strain herself. She provided the top of everything for those companies, and in abundance. . ." (MS, p. 680).

[62]Parsons, "The Background of The Mysterious Stranger," p. 64.

[63]Mark 6:37-44; Matt. 14:16-21; Luke 9:12-17; and John 6:5-13.

[64]Fussell, p. 101.

[65]Ibid.

[66]Stoning is the Old Testament method for putting a witch to death. "A man also or woman that hath a familiar spirit, or that is a wizard, shall surely be put to death: they shall stone them with stones: their blood shall be upon them" (Lev. 20:27).

[67]Psalms 79:13, 95:8, and 100:3.

[68]Isa. 53:6; Jer. 50:6; Ezek. 34:6; and Luke 15:3.

[69]Num. 27:17; I Kings 22:17; II Chron. 18:18; and Ezek. 34:5. Also, God is portrayed as a shepherd (Gen. 49:24; Psalms 23:1; Isa. 40:11; Ezek. 34:12-16).

[70]Matt. 26:65 and Mark 14:64.

[71]Matt. 27:2; Mark 15:1; John 18:28; and Luke 23:1. There is also a similarity here to the trial of Joan of Arc.

CHAPTER IV

CONCLUSION

That the Bible which Mark Twain denounced so thoroughly in his later years served as literary source material and influenced his style has been demonstrated in the discussion of individual works. Many of the Biblical references are given in connection with visits to Scriptural sites in The Innocents Abroad. In using the Bible for humor, Twain employs burlesque, a startling juxtaposition of Scriptural and colloquial phraseology, incongruous comparisons, aphorisms, and misquotations. Various methods are utilized in his satire. He uses invective, burlesque, and especially irony, and in his later narratives he employs Biblical parallels for satire. The Bible is drawn upon for illustrations and particularly for figurative language when he alludes to the Bible in hyperboles, in exaggerated similes, and in metaphors. Sometimes a comparison, or a phrase which makes the passage reminiscent of the Bible, is used to add depth and multiple significance.

A definite trend is noticeable in Twain's use of the Bible for his long narratives. From the early overt mention of Biblical characters and events for humor and figurative language, he gradually changes to the later use of implication

and parallels for satirical effect. Aside from the Biblical references for explanation, primarily the allusions in The Innocents Abroad (1869) are for metaphors, similes, and pure humor. There seem to be no parallels and only two slight satirical allusions. The number of allusions drops considerably in the other travel books, but in Roughing It (1872), A Tramp Abroad (1880), and Life on the Mississippi (1883) there are still many allusions to Biblical characters, such as Adam, Abraham, and Isaac, and the use of well-known Biblical phrases like "weeping and gnashing of teeth." Only on rare occasions is there an ironical tone. In The Prince and the Pauper (1882) there is the appearance of an ironic Biblical parallel in a climatic scene, although there are no direct Biblical references. Huckleberry Finn (1885) seems to be the mid-point of the trend. For example, the chapter, "Was Solomon Wise?," is an explicit Biblical allusion which furnishes humor but also has an ironic implication. The preacher's sermon at the Pokeville camp meeting and Huck's conscience in the climatic chapter, "You Can't Pray a Lie," are masterpieces, the understanding of which depends on an understanding of Biblical style and pulpit terminology. Such a style for recording Huck's conscience emphasizes effectively the role of religion in the decadent conventional society. In addition, there are satiric and symbolic passages such as the heavy Bible impeding the breathing of a dying man. A Connecticut Yankee (1889) and Pudd'nhead Wilson (1894) contain a mixture of allusions for figurative

language and the ironic use of Biblical parallels, but the latter is more outstanding. In the "Man That Corrupted Hadleyburg" (1900) there are few actual Biblical allusions; yet a Biblical phrase is used as an ironic theme. The height of the use of the Bible for parallels and for satire is reached in The Mysterious Stranger (1916). Here few allusions are stated; but satirically, through the parallels, the Bible pervades the entire work.

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